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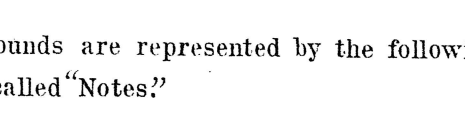
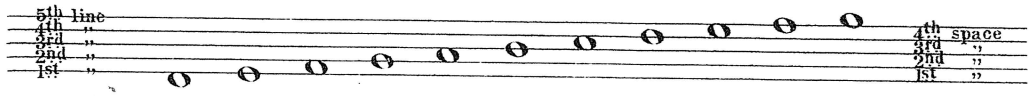
Morley's Banjo Tutor.

ELEMENTARY RUDIMENTS OF MUSIC.

Musical sounds are represented by the following signs—  (or) &c. which are called "Notes."

In order to distinguish which particular sound is required, (or intended) the note has to appear in a particular situation upon, or about five lines horizontally drawn, called a "Stave."

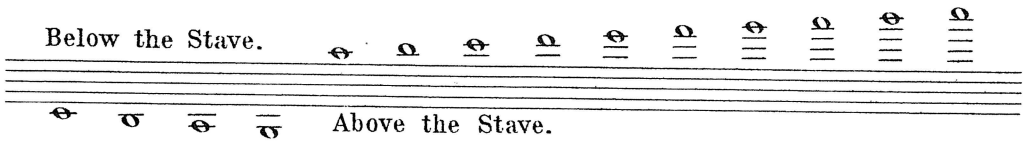
THE STAVE (with notes thereupon in different situations.)



The five lines and four spaces are numbered from the lowest upward, and they, together with the space above the stave, and the space below the stave, form in all eleven degrees upon which notes may appear. These notes are termed "within the limits of the stave."

Should a further extension of degrees be required above or below the stave, the notes appear, on, above and below additional short lines equidistant from the stave, which are called "Leger lines."

NOTES, on, above, and below LEGER LINES, *i. e.* not within the limits of the stave.

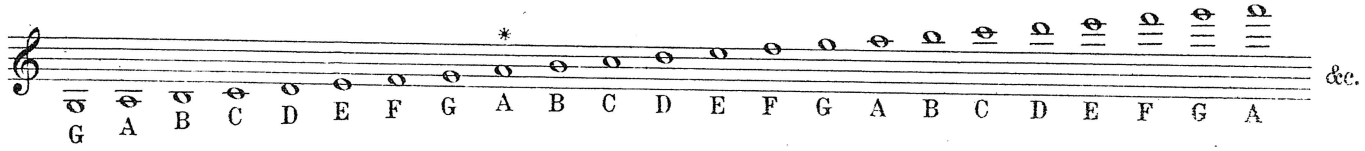


HEIGHT AND DEPTH OF SOUND.

The lower a note appears on, or about the stave, the lower the sound it represents, and *vice versa.*

Accordingly as the notes appear upon different degrees of the stave and leger lines, so do they also change their names alphabetically, thus: a note appearing in the 2nd space of the stave,* which is called A, then the note appearing upon the next degree above (on 3rd line) will be called B, and so on, remembering that on arriving at the 7th letter of the alphabet (G) to commence again with A.

The following is a table of the NAMES OF NOTES, (alphabetically) *i. e.* in reference to height and depth of sound.



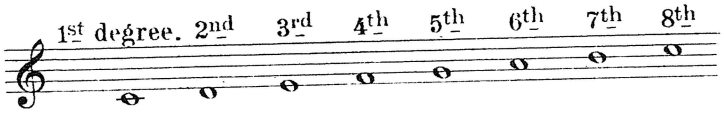
At the commencement of every piece of music there is a character used called a "Clef." Its use is to determine the alphabetical names of the notes. In Banjo music, the treble or G clef is used, and it is so called because it (the clef) decides that any note appearing upon the 2nd line of the stave shall be called G; the other notes above and below taking their alphabetical names accordingly.

Treble or G clef.

INTERVALS OF THE SCALE. (DIATONIC.)

The word interval in the sense now under consideration, means the difference (in height and depth of sound) between any sound and any other sound; the distance between two such notes (in point of pitch) is called the interval, *i. e.* the distance from a higher, to a lower note, or the distance from a lower, to a higher one.

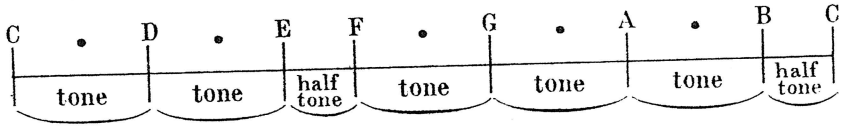
As observed on page 1, that a note appearing low upon the stave represents a low sound, and *vice versa*, we will suppose a succession of eight notes, each one degree above another, thus:



This is called the "Diatonic Scale," and these eight notes represent eight different sounds, and the natural law of the diatonic scale is, that its degrees shall not be equidistant, for example:—

From the 1st degree (C) to the 2nd degree (D) Interval 1 tone.
From the 2nd degree (D) to the 3rd degree (E) Interval 1 tone.
From the 3rd degree (E) to the 4th degree (F) Interval $\frac{1}{2}$ tone.
From the 4th degree (F) to the 5th degree (G) Interval 1 tone.
From the 5th degree (G) to the 6th degree (A) Interval 1 tone.
From the 6th degree (A) to the 7th degree (B) Interval 1 tone.
From the 7th degree (B) to the 8th degree (C) Interval $\frac{1}{2}$ tone.

Thus it may occur to the student, that although to the eye the degrees of the scale appear to be equidistant, they indeed are not so in point of sound; the following diagram will give some idea of the comparative (differences or) distances of the sounds of the scale from each other.

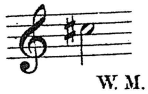


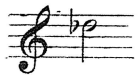
There exist other sounds in the scale, although their use is not essential in this case. They are as follows,

A sound existing between C & D represented above by the dot •
A sound existing between D & E represented above by the dot •
(No sound exists between E & F)
A sound existing between F & G represented above by the dot •
A sound existing between G & A represented above by the dot •
A sound existing between A & B represented above by the dot •
(No sound exists between B & C)

ACCIDENTALS.

SHARP (♯) AND THE FLAT (♭).

A sharp (♯) appearing before any note is called an "Accidental," and it infers that the sound existing immediately next above, is the one intended (or required) instead of the note written, therefore, should a sharp (♯) appear before the note C  then, the sound existing between C & D is the sound intended. (or required.)

A flat (♭) placed before any note, (also called an accidental) infers that the sound existing immediately next below is the note required, instead of the note written, therefore, should a flat (♭) appear before the note D  then, the sound existing between C & D is required. Notwithstanding this sound happens to be the identical sound that would be used for C♯ hence it is that the ♯ of one note is the ♭ of another note, and *vice versa*. (See Chromatic Scale ascending and descending.)

THE NATURAL (♮).

A natural (♮) only appears before a note that has previously been affected by a (♯) or a (♭), and its use (the natural) is to restore the note so affected to its original state. (This is also called an accidental.)

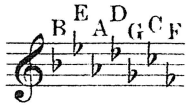
THE SIGNATURE
and the limit of influence of the ♯, ♭, & ♮.

For reasons which will be hereafter explained, (page 7) sometimes there appears immediately after the "Clef," one or several sharps or flats, and they are placed upon certain degrees of the stave.

If sharps, they appear thus:
one on the 5th line.....F
another in the 3rd space.....C
another at the top of stave.G
another on the 4th line.....D
another in the 2nd space....A
another in the 4th space....E
another on the 3rd line.....B

thus:

If flats, they appear thus:
one on the 3rd line.....B
another in the 4th space.E
another in the 2nd space.A
another on the 4th line....D
another on the 2nd line....G
another in the 3rd space.C
another in the 1st space.F

thus: 

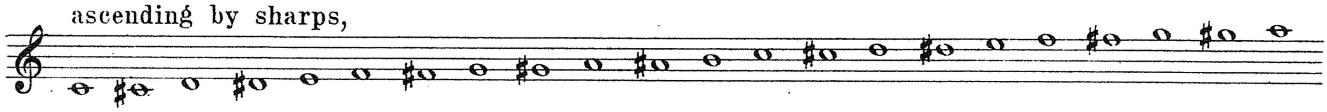
This is called the "Signature," and the influence of such sharps and flats continues throughout the entire piece of music. Hence a piece of music with 3 sharps at the signature, would require that for every F (high or low) F♯ must be played; and that for every C (high or low) C♯ must be played; and that for every G (high or low) G♯ must be played, unless such note be contradicted by an accidental. (♮)

Accidentals do not possess the same amount of influence as the Signatures (♯ or ♭), they only affect the notes within the limits of the section (or bar) in which they appear; (see page 5 for term section.)

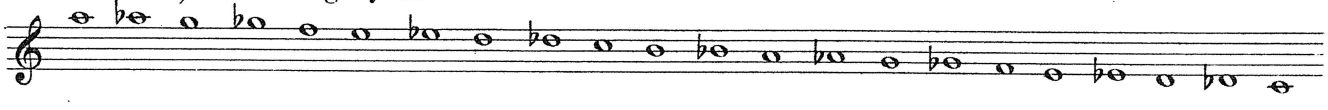
THE CHROMATIC SCALE.

If we wish to embrace (and sound) every degree of the scale, including the sharps of some notes, or the flats of others, we form what is called a "Chromatic Scale:" in this scale each degree (unlike the Diatonic Scale) is equidistant; the following is the Chromatic Scale:

ascending by sharps,



and this, descending by flats.



The different species of notes (𝅝 𝅗𝅥 ♩ ♪ 𝅘𝅥𝅯 𝅘𝅥𝅰) relate only to the length, or duration, a note may be required to be kept sounding.*

* *Although it is not possible to play a note of long duration upon the Banjo; yet, it is necessary in this work, not to omit the mention of such notes.*

NAMES OF NOTES. (Specifically.)

i. e. in reference to length, or duration.

is named Semibreve.

is named Minim.

is named Crotchet.

is named Quaver.

is named Semiquaver.

is named Demisemiquaver.

Their respective and comparative value or duration is as follows:

The Semibreve is equal in duration to

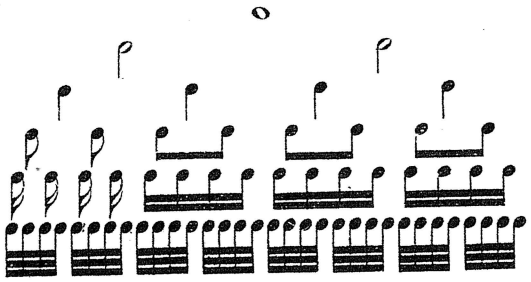
two Minims, which are also equal to

four Crotchets, which are also equal to

eight Quavers, which are also equal to

sixteen Semiquavers, which are also equal to

thirty two Demi-semiquavers.



These notes may be attached, or detached, and the stems turned upwards, or downward, without interfering in the slightest with their value, or name.

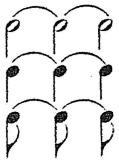
THE DOT ·

A dot placed after a note increases its value by one half; therefore,

a dotted Semibreve · is equal in duration to

a dotted Minim · is equal in duration to

a dotted Crotchet · is equal in duration to



and so on to the shortest note.

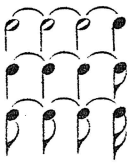
THE DOUBLE DOT ··

Two dots (··) placed after a note increases its value by three fourths; therefore,

a double dotted Semibreve ·· is equal in duration to

a double dotted Minim ·· is equal in duration to

a double dotted Crotchet ·· is equal in duration to

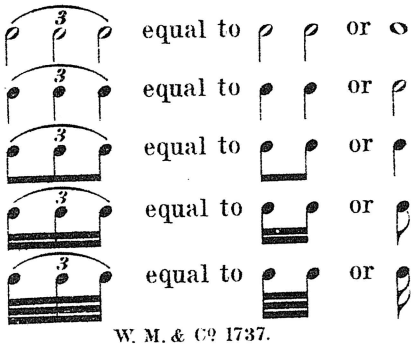


and so on to the shortest note.

In order to get a further variety of durations of notes, there is in use another specie called the "Triplet."

THE TRIPLET in this sense, simply means 3 notes in the time of 2; or in the time that two otherwise would occupy.

TABLE OF TRIPLETS.

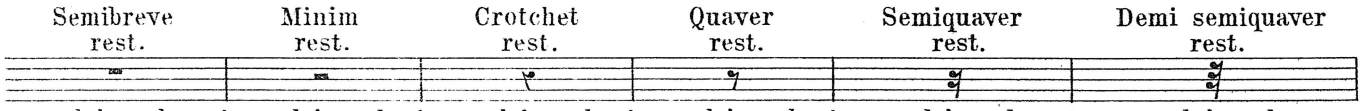


Also "THE SEXTOLE" in this sense, means "a triplet with each third of the whole subdivided into halves."

Example: The sextole: The triplet:

in each case the figures *3,* or *6,* should be written above or below the notes.

Corresponding RESTS. (indicating silence.)



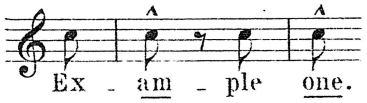
equal in value to the Semibreve. | equal in value to the Minim. | equal in value to the Crotchet. | equal in value to the Quaver. | equal in value to the Semiquaver. | equal in value to the Demi-semiquaver.

A dot (·) after a rest, increases its value by one half; a double dot (··) after a rest, increases its value by three fourths.

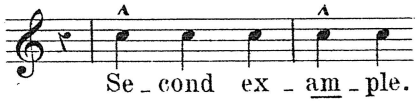
A triplet is often composed of rests and notes as example:

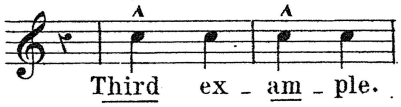
HOW MUSIC IS ACCENTED.

Music is measured out into small and equal sections, by perpendicular lines drawn across the stave, called "Bars."

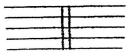
but it must be remembered that these bars in no way interfere with the regularity of the time; their use is to EQUALLY DIVIDE a piece of music into small sections, that the ear and the eye may realise where a greater accent may be required; for instance, in every case, the note immediately on the right hand side of a "bar," naturally requires a greater accent than any other note not so appearing; suppose we take a few words and compare their accent with the accent in music. Example 1. 

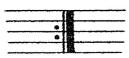
Here it will be seen, the second syllable of the word Example is a heavy accent, also the word "one" and the note above, also take their accent similarly.

Example 2. 

Here again the accent falls on the first note after the bar, as it does upon the syllables under the notes. Example 3. 

Enough now has appeared to the notice of the student, to convince that any and every note appearing immediately after the bar, is to be accented more than other notes not so appearing.

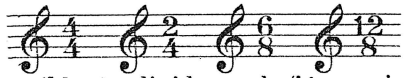
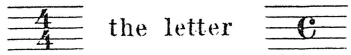
Here will be well to mention the use of the Double Bar,  which only denotes the end of a series of sections; but, the double bar does not control the accent in the least degree, neither does it the regularity of the time.

A double bar dotted upon either side, thus:  or or both sides, thus: indicates that the whole series of sections upon whichever side the dots appear, (or both) are to be played twice. This is called "the repeat."

HOW TO COUNT TIME.

Every piece of music is either of an EVEN, or UNEVEN Character; although it has to be divided into small and equal sections, such sections themselves, are composed of an EVEN, or UNEVEN number of smaller sections, and these smaller sections are either ODD throughout the whole piece; or EVEN throughout the whole piece.

THE EVEN Character is usually called "Common Time."
THE UNEVEN Character is termed "Triple Time."

Common Time may always be recognised by the figures appearing after the clef; such figures being an equal divisible number. Examples in Common Time:  Consider each figure in the Common Time examples and it will be found possible to divide such figures into two equal portions; therefore these infer Common,(or even) Time. (NB. In place of the letter  is often used, meaning Common Time.)

Triple Time may be known by the upper figure not being an equal divisible number.

Examples in Triple Time:

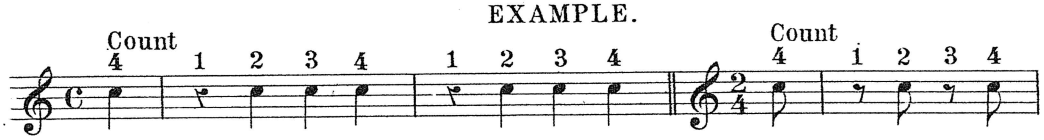
In each of the above examples, (Triple Time) the upper figures cannot be divided into two equal portions, therefore Triple (or uneven) Time is inferred.

COUNTING TIME is a necessity at first, and should be persistently followed up until the eye and ear count for themselves. Every piece of music being either odd, or even, in its smallest sections, it necessarily requires that the counting shall be odd, or even. The student must try to remember that while counting from one bar to another bar (whether it be odd or even; that is 1, 2, 3, or 1, 2, 3, 4.) the note so conspicious by its greater accent, and appearing immediately after the bar, is called "the first of the bar" and consequently it claims to be number 1.

EXAMPLES IN COUNTING.

It will be seen that rests are of equal importance as notes; should a REST really appear instead of a note, as the first of the bar, that REST claims to be number 1.

EXAMPLE.



&c.

HOW TIME IS DIVIDED.

The Semibreve (𝅝) being the longest note in general use, it is taken as the source from which all time is divided.

The $\frac{4}{4}$ time, means 4 fourths of a semibreve in a section. This of course (in this one case) means simply one semibreve (or its equivalent in other species of notes) in each section.

The $\frac{2}{4}$ time, means 2 fourths of a 𝅝 in each section, (or their equivalent.)

The $\frac{6}{8}$ time, shews that 6 eighths of a 𝅝 (or their equal) appears in each section.

The $\frac{12}{8}$ time, means 12 eighths of a 𝅝 in each section.

The $\frac{3}{4}$ time, means 3 fourths of a 𝅝 in each section.

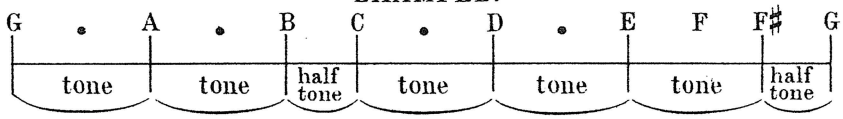
The $\frac{9}{8}$ time, means 9 eighths of a 𝅝 in each section.

The $\frac{3}{8}$ time, means 3 eighths of a 𝅝 in each section.

DIFFERENT KEYS AND SCALES. (MAJOR.) *

Having thus far elucidated the elementary rudiments of music, we find by taking C as a starting point, that a natural diatonic scale is already made for us without the use of sharps or flats, see page (2). But supposing we take some other note as a starting point, for instance G, we find that the assistance of F♯ is necessary to produce the diatonic scale really, to make an interval of 1 tone between the 6th & 7th degrees of the scale, and the interval of half a tone between the 7th & 8th degrees; F♯ must be brought in use instead of F.

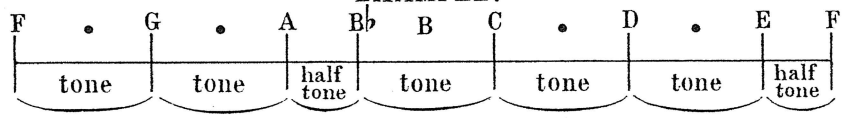
EXAMPLE.



Compare this diagram with that on page (2).

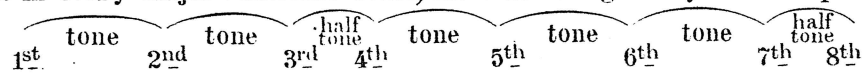
Again, suppose we make our starting point F, then to acquire a perfect diatonic scale we shall require the use of B♭ instead of B; really to make an interval of half a tone between the 3rd & 4th degrees of the scale and the interval of 1 tone between the 4th & 5th degrees; B♭ must be used instead of B.

EXAMPLE.



Compare also the above diagram with that on page (2).

It will be found that in every Major* diatonic scale, the same irregularity must be preserved, that is:



By taking other notes for our starting points, we necessarily require the use of more sharps or flats, but we will now defer this subject until we arrive to the practical lessons. (See page 30.)

THE BANJO.

Whether the Banjo be 5, 6, or 7 strings, the following requirements are absolutely necessary.
1. A good Instrument. *2.* A tight head, (or vellum.) *3.* Good strings (judiciously selected) and new. *4.* Pegs that will remain in required position. *5.* A proportionate bridge: (for 5 string banjo, not longer than 1½ inches; 6 string, 1⅞ inches; 7 string, 2¼ inches;) in short, the strings should not be more than ⅜ of an inch apart upon any banjo. *6.* The bridge in the proper place, not more than 2½ inches from the tail piece.) *7.* The strings true, (not false.) *8.* The banjo tuned to a pitch high enough to well stretch the strings. *9.* The strings in tune, *i.e.* each string perfect in pitch in relation to each other.

HOW THE BANJOES ARE TUNED.

5 STRINGS.

1st String is tuned (same as 1st string of a 6 or 7 stringed banjo) to of the Pianoforte.

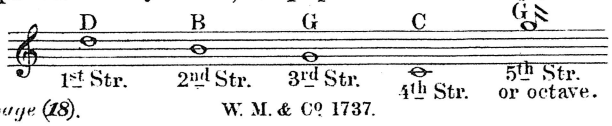
2nd String is tuned (same as 2nd string of a 6 or 7 stringed banjo) to of the Pianoforte.

3rd String is tuned (same as 3rd string of a 6 or 7 stringed banjo) to of the Pianoforte.

4th String is tuned (same as 5th string of a 7 stringed banjo) to of the Pianoforte.

5th String is tuned (same as octave on any banjo) to of the Pianoforte.

NB. The above sounds are represented by notes, on paper (for the banjo) thus:



* *For definition of word "Major," see page (18).*

6 STRINGS.

1st String is tuned (same as 1st string of the 5 or 7 stringed banjo) to of the Pianoforte.

2nd String is tuned (same as 2nd string of the 5 or 7 stringed banjo) to of the Pianoforte.

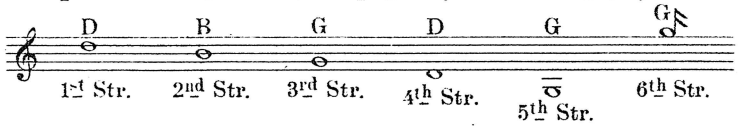
3rd String is tuned (same as 3rd string of the 5 or 7 stringed banjo) to of the Pianoforte.

4th String is tuned (same as 4th string of the 7 stringed banjo) to of the Pianoforte.

5th String is tuned (same as 6th string of the 7 stringed banjo) to of the Pianoforte.

6th String is tuned (same as an octave (or short string) on any banjo) to of the Pianoforte.

NB. The above sounds are represented by notes, on paper (for the banjo) thus:



7 STRINGS.

1st String is tuned (same as 1st string of the 5 or 6 stringed banjo) to of the Pianoforte.

2nd String is tuned (same as 2nd string of the 5 or 6 stringed banjo) to of the Pianoforte.

3rd String is tuned (same as 3rd string of the 5 or 6 stringed banjo) to of the Pianoforte.

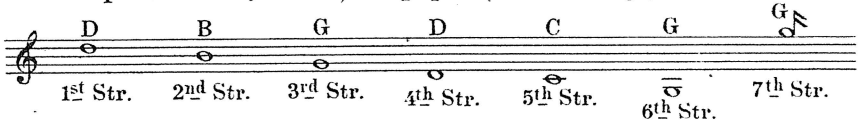
4th String is tuned (same as 4th string of the 6 stringed banjo) to of the Pianoforte.

5th String is tuned (same as 4th string of the 5 stringed banjo) to of the Pianoforte.

6th String is tuned (same as 5th string of the 6 stringed banjo) to of the Pianoforte.

7th String is tuned (same as the 5th string of the 5 stringed, and the 6th string of the 6 stringed banjo.) to of the Pianoforte.

NB. The above sounds are represented by notes, on paper (for the banjo) thus:



HOW TO HOLD THE BANJO.

After taking a seat,

Place the rim of the banjo upon the upper part of the right leg, about 6 or 7 inches from the knee lean slightly forward so as to meet the upper part of the rim with the right hand side of the chest. The handle should then incline upwards and to the left. The left hand of the performer holding the handle easily, between the lower joint of the thumb and that of the first finger; the 1st, 2nd, 3rd and 4th fingers should be arched gracefully over towards the strings, taking care no to touch the strings yet. See diagram.

The right hand should be lowered to the vicinity of the bridge; the little finger (straightened) should rest upon the vellum (or head) about half an inch from the first string, and about an inch to the left of the bridge. The thumb should now be lowered on to the short octave string; the point of the first finger to 2nd string; and the point of the second finger on to the 1st string. Now gently pull the short octave string by taking the thumb off and place it (the thumb) on the 3rd string; (care must be taken not to take the first and second fingers off the 2nd and 1st strings.) Now gently pull the 3rd string by taking the thumb away and return to the short octave string, (pull) return to 3rd string; again and again; see practical Exercise Nº 1.

By this plan much time and trouble will be saved, for it will be seen, the thumb (in consequence of the first and second fingers retaining their places) has to find a place further to the left, than the fingers. This is a most valuable hint, for it teaches the student from the first to keep a straight thumb.

SIGNS, AND THEIR ABBREVIATIONS.

R. H. ..... indicates: Right Hand.
L. H. ..... indicates: Left Hand.
+ ..... indicates: R. H. Thumb.
1, 2, or 3. (when below the notes) ..... indicates: 1st, 2nd and 3rd fingers, R. H.
1, 2, 3, or 4. (when above the notes) ..... indicates: 1st, 2nd, 3rd and 4th fingers, L. H.
0. (by the side or above the notes) ..... indicates: Open String.
Stg. (as 3rd Stg.) or Str. ..... indicates: On the 3rd String.
Stretch. ..... indicates: Stretch 4th finger.
fr. or fret. (as 3rd fr.) ..... indicates: 3rd fret.
quit; indicates that the performer must leave the position as soon as the note is struck, as the following notes are out of reach in that position.

SIGNS AND ABBREVIATIONS CONTINUED.

Position, or Pos. or P. indicates where the first finger L. H. shall fall, as (3rd P.) meaning that the first finger stops one of the strings at the 3rd fret, leaving the other fingers free to stop any string or strings required.

Barre, or Bar. or B. means that two or more strings are to be stopped at the same fret, by placing one of the fingers of the L. H. across the strings. (This is called "barring the strings.")

Pos. Barr, or PB. means to barre at one fret with first finger L. H. and stop a string at another fret with another finger, L. H.

Barre, Bar, or BB. indicates two strings barred at one fret, and two strings barred at the next fret above, as: (3 BB.) bar with first finger L. H. at 3rd fret, and barre at 4th fret with 3rd finger, L. H.

1 P. 2 B. or
2 P. 3 B. or
3 P. 4 B. or
4 P. 5 B. or
5 P. 6 B. or
5 P. 7 B. or
7 P. 9 B. &c.

} First finger L. H. falls on fret indicated by first figure on one string, and with another finger, barre at fret indicated by second figure with L. H.

Roll: indicates that the thimble be passed across the strings from 4th to 1st.

Snap: indicates, pull the string with the finger already in use. (L. H.)

Glide: indicates, glide the finger in use to the next required fret (L. H.) without leaving the string.

Slur: indicates to make the sound wholly by the fingers of the L. H. falling heavily upon the strings.

Arp. (meaning Arpeggio.) The notes to be picked or pulled in succession from the lowest upwards, and not altogether.

(meaning Arpeggio.) The curved line by the side of notes indicate the same style as "Arp." but not to be pulled or picked, but should be played by the thumb R. H. passing quickly across the strings.

Har. (meaning Harmonics.) These are produced by gently touching (not pressing) the strings with the tips of the fingers of the L. H. and pulling as usual with the fingers of the R. H.

𝄋 or *Dal Segno,* means: Return to similar sign, 𝄋.

D. C. or *Da Capo,* means: Repeat from the beginning.

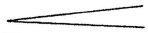
Fine, meaning the end of the piece of music.

al fine, means: to the end.

rall: or *rit:* means: gradually slower.

a tempo, means: resume the original time.

1st time. :‖ 2nd time. | means: the 1st time play 1st section, but on repeating, omit 1st section and play 2nd section so marked.

cres. or  means: gradually louder and louder.

dim. or decreasing the sound.

𝄐, (called the Pause) when placed above a note or rest, such notes or rests are of longer duration.

PRACTICAL EXERCISES. (R. H.)

EXERCISE I.

For 5, 6 or 7 Strings.

NB. Keep 1st & 2nd fingers of R. H. touching 2nd & 1st strings, without their touching the vellum.

EXERCISE II.

Introducing the 4th String.

For 5 or 7 Strings.

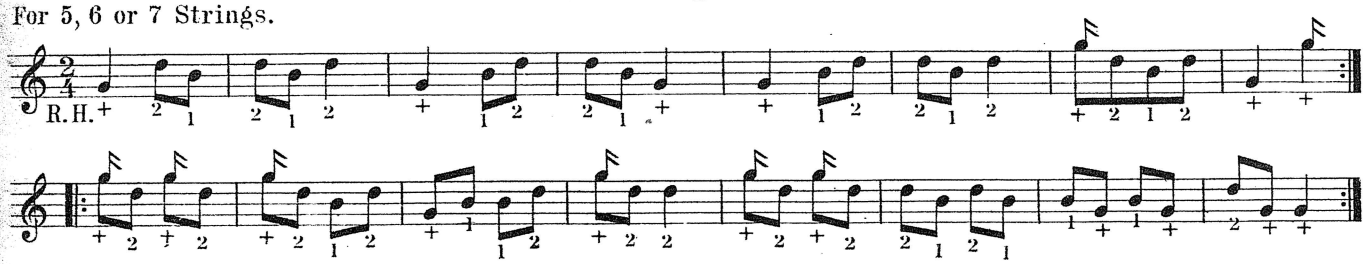
Keep 1st & 2nd finger R. H. on 2nd & 1st Strings, without their touching the vellum.

In the above two exercises the + under each note indicates that each note shall be pulled by the thumb, R. H.

The student will now bring into use the first and second fingers R. H. in addition to the thumb, remembering to keep the thumb straight along the strings, and keeping the first and second fingers R. H. (when not in use) from touching the strings.

EXERCISE III.

For 5, 6 or 7 Strings.



EXERCISE IV.

For 5, 6 or 7 Strings.

Observe: (Right hand) Thumb pulls 3rd string, also 5th string; first finger pulls 2nd string, and second finger pulls 1st string.

ON STOPPING THE STRINGS,

And the use of the left hand.

The student will now place the point of the first finger of the L. H. on the 2nd string at the 1st fret, shortening the string by the distance of one fret, thus making the (B) or 2nd string short enough to produce the next degree higher, C .

NB. This is called "Stopping the string," and any note so produced is called a "Stopped note."

Then place the second finger on the 1st string at the 2nd fret, thus shortening the 1st (or D) string by the distance of two frets, to produce E and play

EXERCISE V.

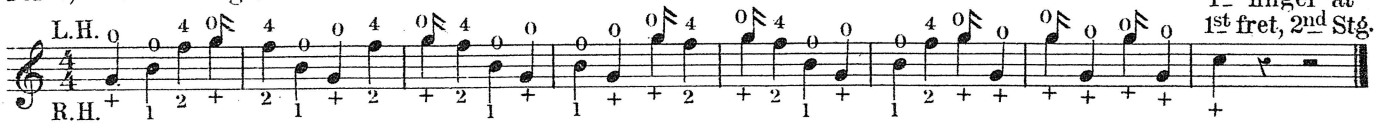
For 5 or 7 Strings.

Exercise V being accomplished, place the fourth finger (only) L. H. on the 1st string at the 3rd fret, thus shortening the 3rd (or D) string to the extent of three frets, to produce F and play Exercise VI.

EXERCISE VI.

For 5, 6 or 7 Strings.

1st finger at 1st fret, 2nd Stg.



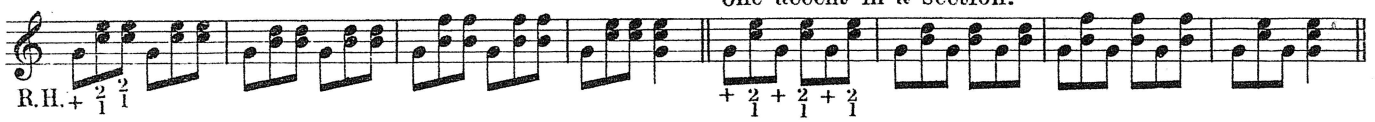
RIGHT HAND EXERCISES.

EXERCISE VII.

For 5, 6 or 7 Strings. Accent on thumb R. H.

Two accents in a section.

One accent in a section.



EXERCISE VIII.

For 5, 6 or 7 Strings. Accent on 1st finger R. H.

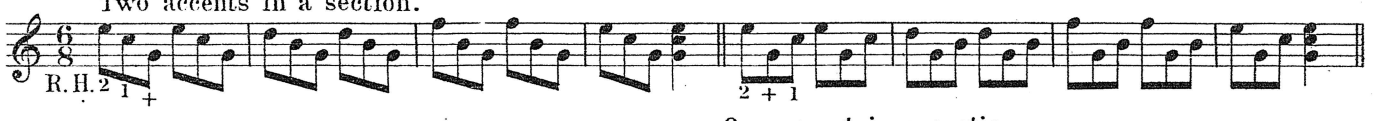
Two accents in a section.

One accent in a section.

EXERCISE IX.

For 5, 6 or 7 Strings. Accent on 2nd finger.

Two accents in a section.

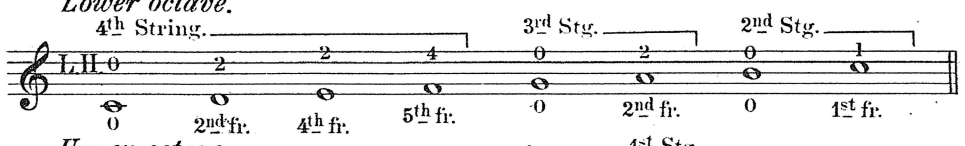


One accent in a section.

THE DIATONIC SCALE OF C MAJOR.**

For 5 Strings only. With left hand fingering.

Lower octave.



Upper octave.

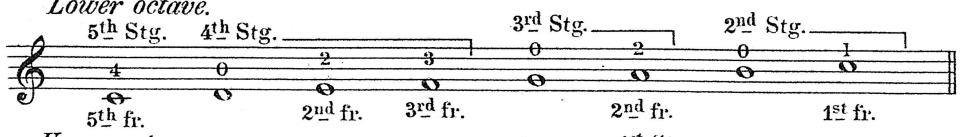
Instructions for R. H. in the above Scale.
All the notes of 4th & 3rd Strings to be pulled by the thumb.
Those on 2nd String to be pulled by first finger.
Those on 1st String to be pulled by second finger.
The 5th String to be pulled (always) by the thumb.
The L. H. fingering is marked above the notes.

* *Chord see page* (22). ** *Major see page* (16).

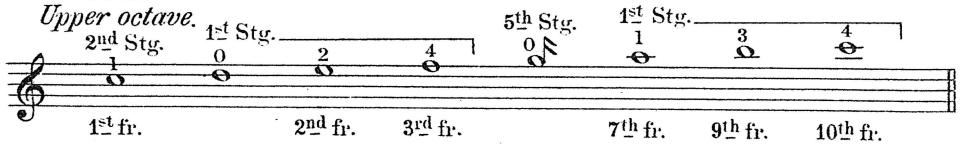
SCALE OF C MAJOR.

For 6 Strings only.

Lower octave.



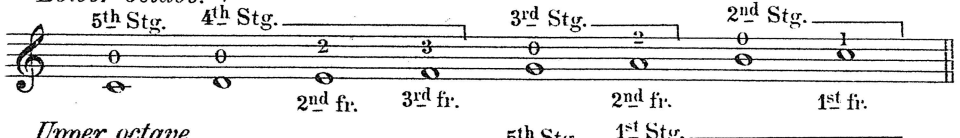
Upper octave.



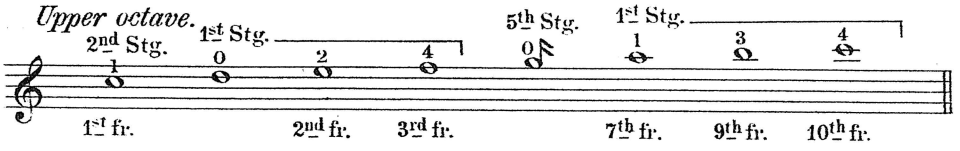
For 7 Strings only.

SCALE OF C MAJOR.

Lower octave.



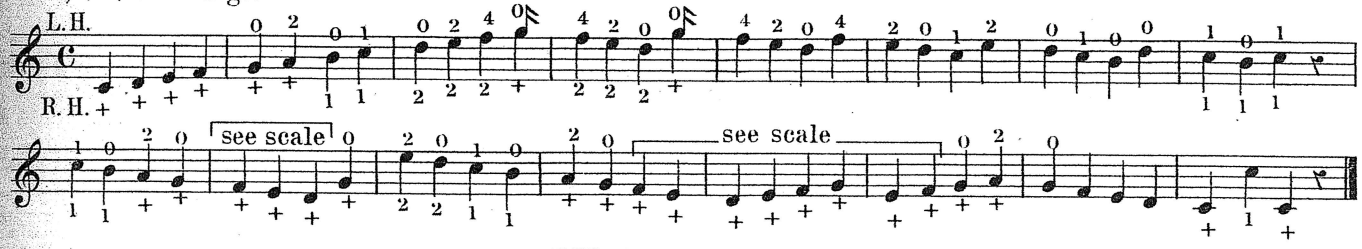
Upper octave.



EXERCISE X.

On the Scale of C Major.

For 5, 6 or 7 Strings.



EXERCISE XI.

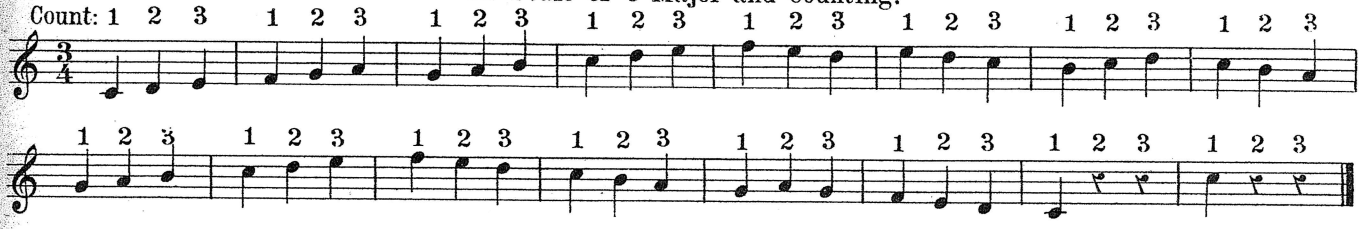
On counting. See page (6).

For 5, 6 or 7 Strings.

EXERCISE XII.

On Scale of C Major and counting.

For 5, 6 or 7 Strings.

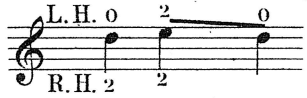


For 5, 6 or 7 Strings.

THE SNAP.

The Snap is used very much in banjo playing; it is executed by pulling the string with that finger of the Left Hand already in use, as example.

Pull string with 2nd finger L. H.

1st Example. 

In the above example the snap is executed on to an open string, but the snap becomes less easy when it occurs from a stopped note on to another stopped note, thus:

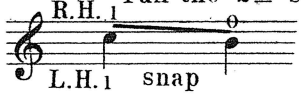
Pull string with 4th finger L. H. while 2nd finger remains on the string.

2nd Example.

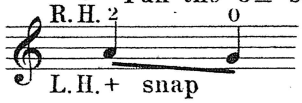
This may be easily executed if the student will remember to press the finger that has to remain, firmly upon the string while the snapping takes place.

Another kind of snapping less easy than the 1st Example, is any snap not occuring on the 1st string; as thus:

2nd Stg. Pull the 2nd string with 1st finger L. H.

3rd Example. 

3rd Stg. Pull the 3rd string with 2nd finger L. H.

also 

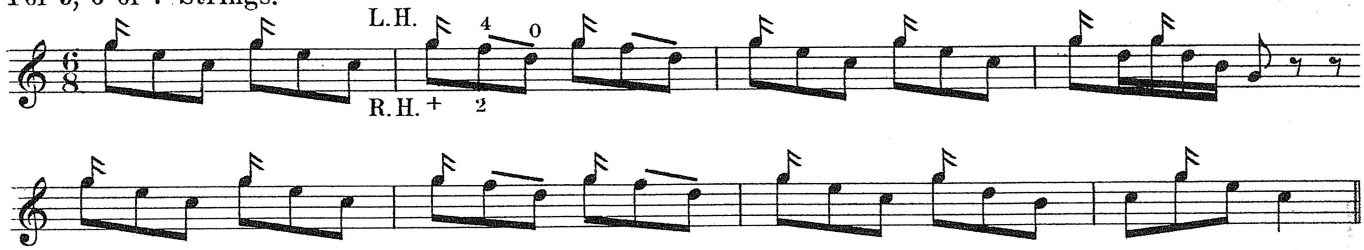
To execute the snaps in 3rd Example nicely, the finger on leaving the snapped string should glide on to the next thinner string, and remain there in order to prevent that string from sounding.

A thick stroke above two notes denotes the snap thus:

EXERCISE XIII.

Introducing the Snap in its simple form.

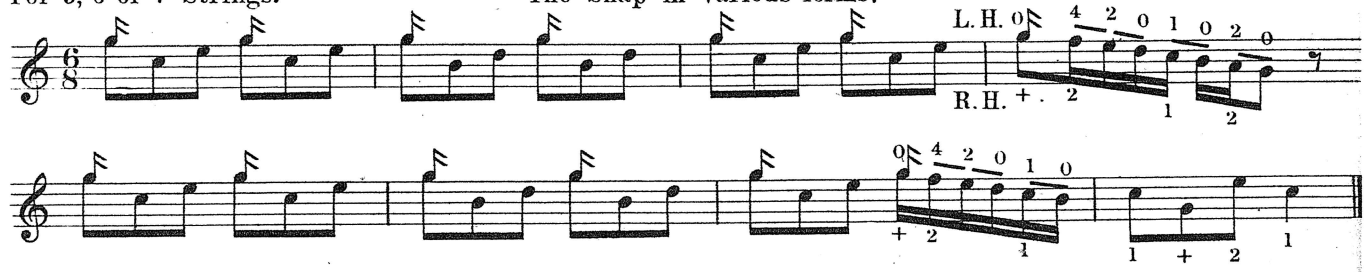
For 5, 6 or 7 Strings.



EXERCISE XIV.

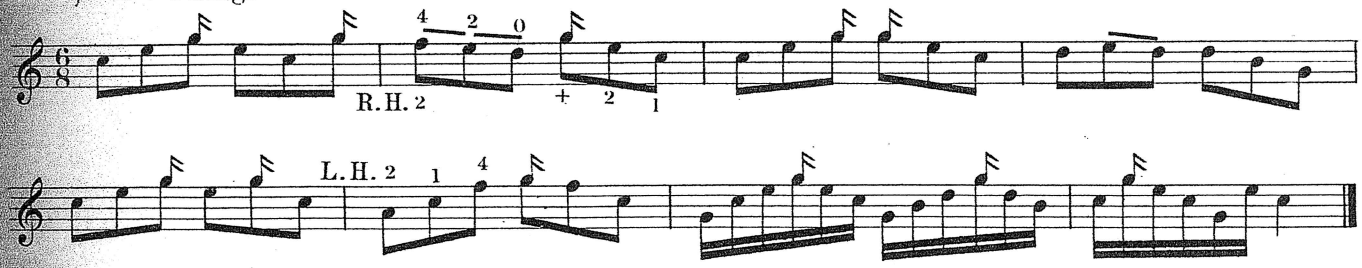
The Snap in various forms.

For 5, 6 or 7 Strings.



EXERCISE XV.

For 5, 6 or 7 Strings.



EXERCISE XVI.

For 5, 6 or 7 Strings. With Snap accent.

EXERCISE XVII.

For 5, 6 or 7 Strings. 3 counts in each section; 2 notes in each count.

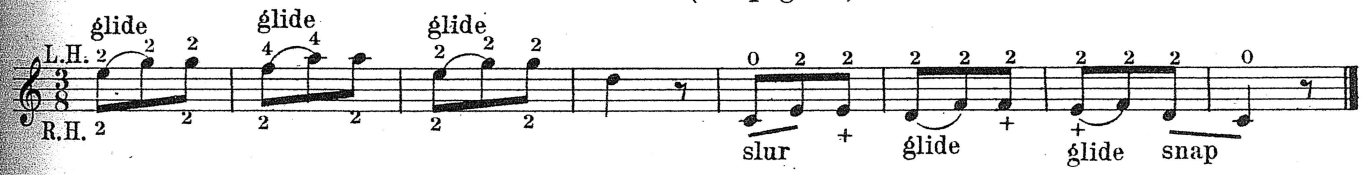
EXERCISE XVIII.

For 5, 6 or 7 Strings. 2 counts in each section, and 3 notes in each count.

THE SLUR. (see page 10).

Same sign as snap.

THE GLIDE. (see page 10).



DIATONIC SCALE OF G MAJOR.
With fingering for Left Hand.

For 5 Strings only.

3rd Stg. 2nd Stg. 1st Stg. 5th Stg. 1st Stg.
0 2nd fr. 0 1st fr. 0 2nd fr. 4th fr. 0 7th fr. 9th fr. 10th fr. 12th fr. 14th fr. 16th fr. 17th fr. 16th fr.
14th fr. 12th fr. 10th fr. 9th fr. 7th fr. 0 4th fr. 2nd fr. 0 1st fr. 0 2nd fr. 0 6th fr. 4th fr. 2nd fr. 0

It will be seen that the scale of G introduces F♯ instead of F♮. (see page 3).

SCALE OF G MAJOR.

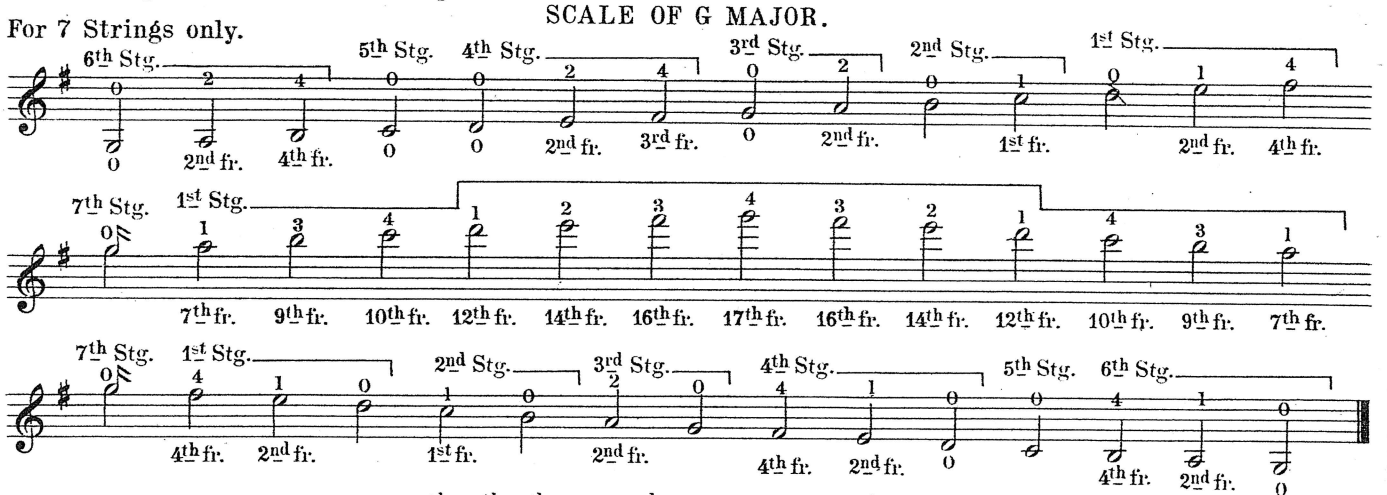
For 6 Strings only.

5th Stg. 4th Stg. 3rd Stg. 2nd Stg. 1st Stg.
0 2nd fr. 4th fr. 6th fr. 2nd fr. 4th fr. 2nd fr. 1st fr. 2nd fr. 4th fr.
6th Stg. 1st Stg.
7th fr. 9th fr. 10th fr. 12th fr. 14th fr. 16th fr. 17th fr. 16th fr. 14th fr. 12th fr. 10th fr. 9th fr. 7th fr.
6th Stg. 1st Stg. 2nd Stg. 3rd Stg. 4th Stg. 5th Stg.
4th fr. 2nd fr. 1st fr. 2nd fr. 4th fr. 2nd fr. 0 5th fr. 4th fr. 2nd fr. 0

R. H. Thumb pulls all notes on 5th, 4th and 3rd Strings, also 6th String; 1st finger pulls notes on 2nd Stg. 2nd finger pulls notes of the 1st Stg.

SCALE OF G MAJOR.

For 7 Strings only.


6th Stg. 5th Stg. 4th Stg. 3rd Stg. 2nd Stg. 1st Stg.
0 2nd fr. 4th fr. 0 0 2nd fr. 3rd fr. 0 2nd fr. 1st fr. 2nd fr. 4th fr.
7th Stg. 1st Stg.
7th fr. 9th fr. 10th fr. 12th fr. 14th fr. 16th fr. 17th fr. 16th fr. 14th fr. 12th fr. 10th fr. 9th fr. 7th fr.
7th Stg. 1st Stg. 2nd Stg. 3rd Stg. 4th Stg. 5th Stg. 6th Stg.
4th fr. 2nd fr. 1st fr. 2nd fr. 4th fr. 2nd fr. 0 4th fr. 2nd fr. 0

R. H. Thumb pulls all notes on 6th, 5th 4th and 3rd Strings, also 7th String; 1st & 2nd fingers pull 2nd & 1st Strings respectively.

EXERCISE XIX.

For 5, 6 or 7 Strings.

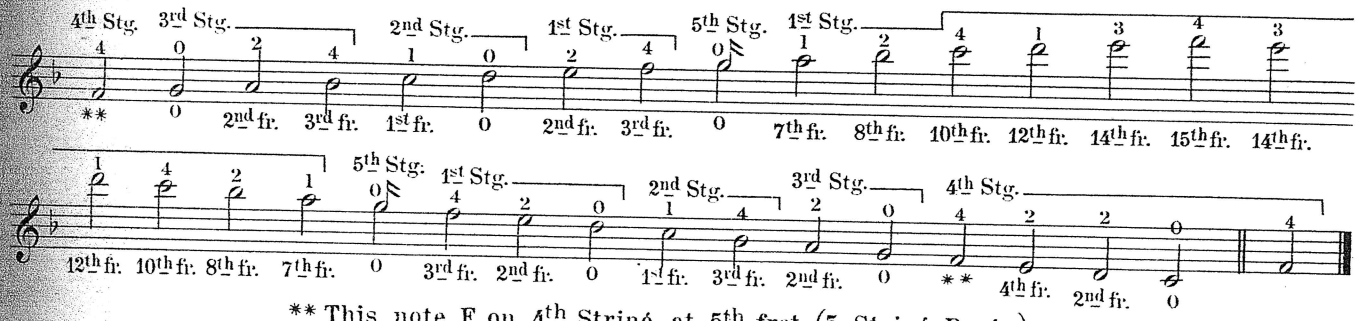
On Scale of G Major.

For 5, 6 or 7 Strings.

EXERCISE XX.

DIATONIC SCALE OF F MAJOR.

For 5, 6 or 7 Strings. With fingering for Left Hand.


4th Stg. 3rd Stg. 2nd Stg. 1st Stg. 5th Stg. 1st Stg.
** 2nd fr. 3rd fr. 1st fr. 2nd fr. 3rd fr. 7th fr. 8th fr. 10th fr. 12th fr. 14th fr. 15th fr. 14th fr.
5th Stg. 1st Stg. 2nd Stg. 3rd Stg. 4th Stg.
12th fr. 10th fr. 8th fr. 7th fr. 3rd fr. 2nd fr. 1st fr. 3rd fr. 2nd fr. ** 4th fr. 2nd fr.

** This note F on 4th String at 5th fret (5 String Banjo.)
on 4th String at 3rd fret (6 String Banjo.)
on 4th String at 3rd fret (7 String Banjo.)

It must be observed here that the Scale of F requires B♭ instead of B, therefore the note on third line of the stave must be made on the 3rd string at the 3rd fret, and the note above 1st leger line above the stave, is found at the 8th fret, instead of the 9th fret.

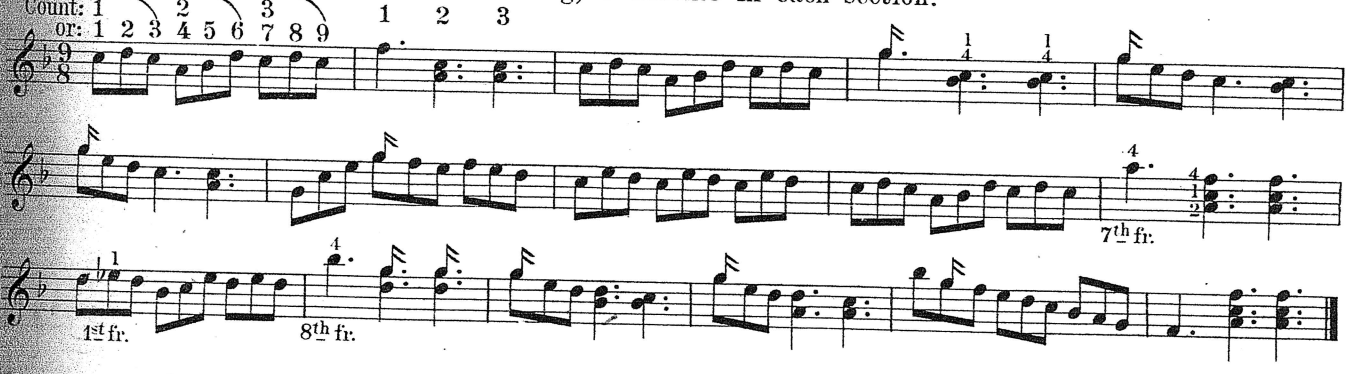
EXERCISE XXI.

For 5, 6 or 7 Strings. On Scale of F Major.

EXERCISE XXII.

For 5, 6 or 7 Strings. On counting; 3 accents in each section.

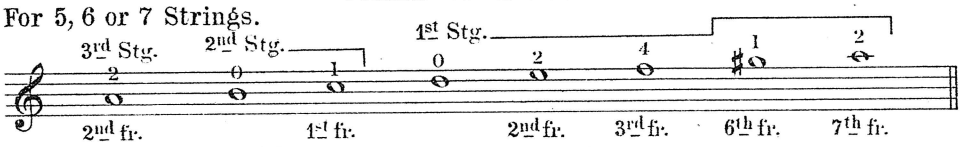
Count: 1 2 3 1 2 3
or: 1 2 3 4 5 6 7 8 9



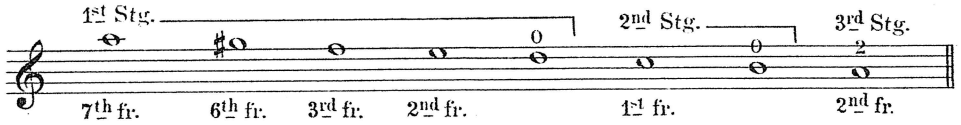
*For accidentals ♯ & ♮ see page 2.

SCALE OF A MINOR.

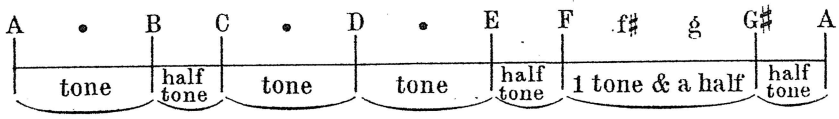
For 5, 6 or 7 Strings.



The Student should refer to page (2) and compare the irregularities occurring there, to those on this page; when it will be found that they differ from each other, inasmuch, that those irregularities preserved throughout the Major Scales, constitute the "Major," and those irregularities occurring on this page, and also preserved throughout all Minor Scales, constitute the "Minor;" hence the term Major, or Minor. (See also page 16).

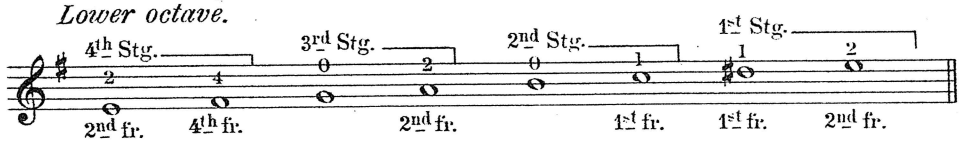


The modern accepted irregularities in the degrees of the Minor Scale are as under.

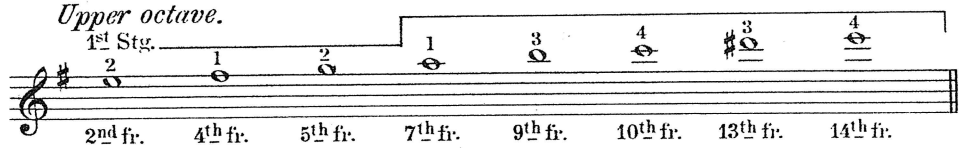


For 6 or 7 Strings. SCALE OF E MINOR.

Lower octave.



Upper octave.



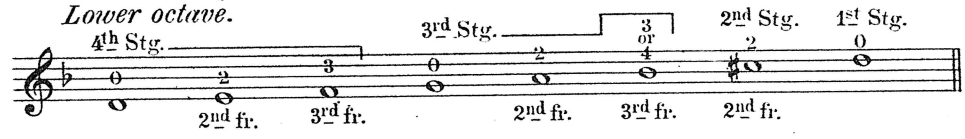
For 5 Strings only. SCALE OF E MINOR.

Lower octave.

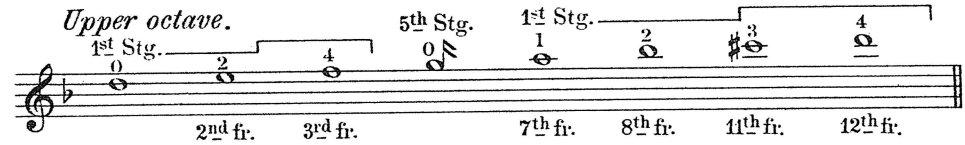
Upper octave same as for 6 or 7 Strings.

For 6 or 7 Strings. SCALE OF D MINOR.

Lower octave.

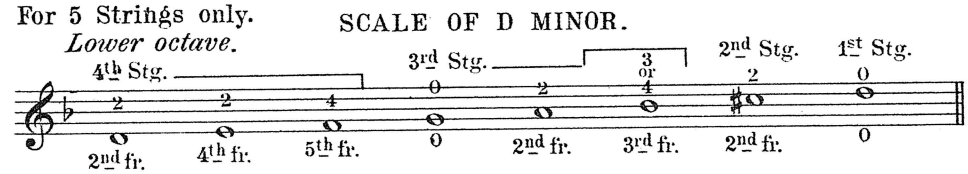


Upper octave.



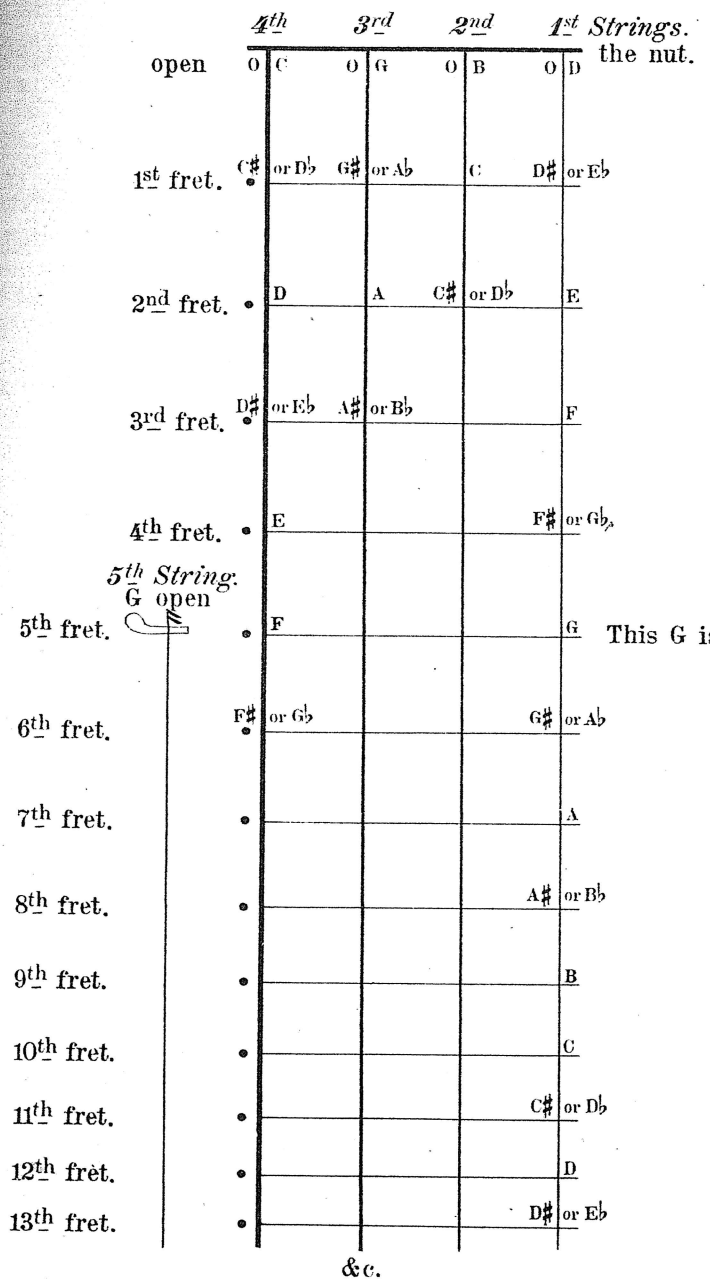
For 5 Strings only. SCALE OF D MINOR.

Lower octave.



Upper octave same as for 6 or 7 Strings.

For 5 Strings.



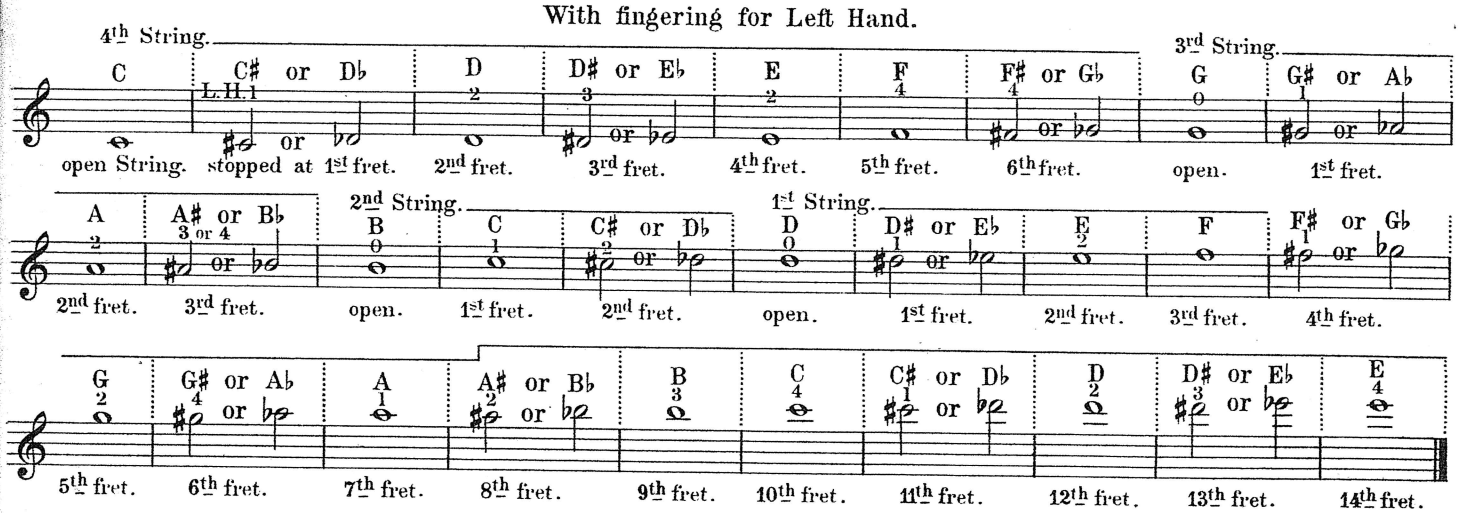
In playing the Chromatic Gamut, the thumb of R. H. is used to pull all notes on the 4th & 3rd Strings, the 1st finger R. H. all notes on 2nd String, the 2nd finger R. H. all notes on the 1st String.

For fingering of the Left Hand, see Chromatic Gamut below.

This G is often played instead of the 5th String opposite to it.

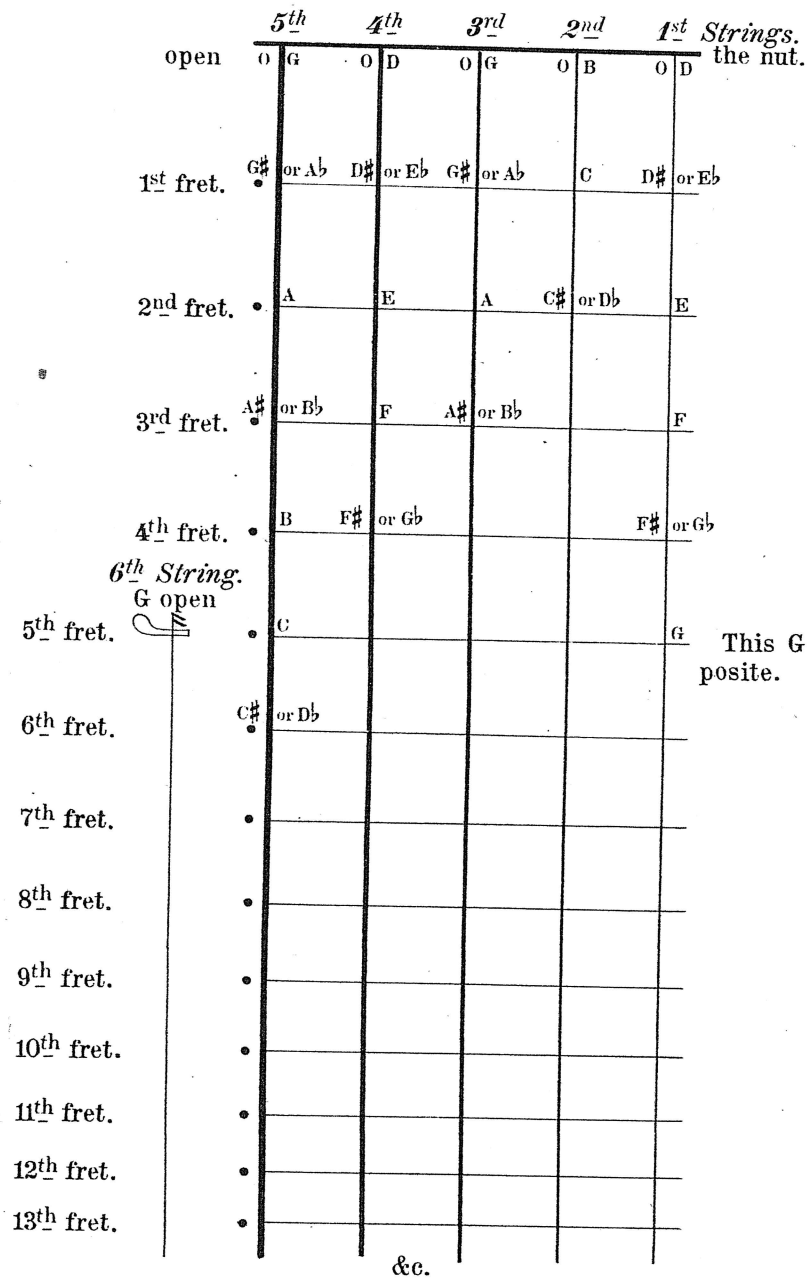
CHROMATIC GAMUT.

With fingering for Left Hand.


4th String.
C C♯ or D♭ D D♯ or E♭ E F F♯ or G♭
L.H.1
open String. stopped at 1st fret. 2nd fret. 3rd fret. 4th fret. 5th fret. 6th fret.
3rd String.
G G♯ or A♭
open. 1st fret.
A A♯ or B♭
2nd fret. 3rd fret.
2nd String.
B C C♯ or D♭
open. 1st fret. 2nd fret.
1st String.
D D♯ or E♭ E F F♯ or G♭
open. 1st fret. 2nd fret. 3rd fret. 4th fret.
G G♯ or A♭ A A♯ or B♭ B C C♯ or D♭ D D♯ or E♭ E
5th fret. 6th fret. 7th fret. 8th fret. 9th fret. 10th fret. 11th fret. 12th fret. 13th fret. 14th fret.

The figures 1, 2, 3 & 4 in the above, refer to 1st, 2nd, 3rd & 4th fingers of Left Hand.

For 6 Strings.



In playing the Chromatic Gamut for 6 Stringed Banjo, the thumb R. H. is used to pull the 5th, 4th, 3rd and also the 6th String. 1st & 2nd fingers pull 2nd & 1st Strings respectively.

For fingering of the Left Hand, see Chromatic Gamut below.

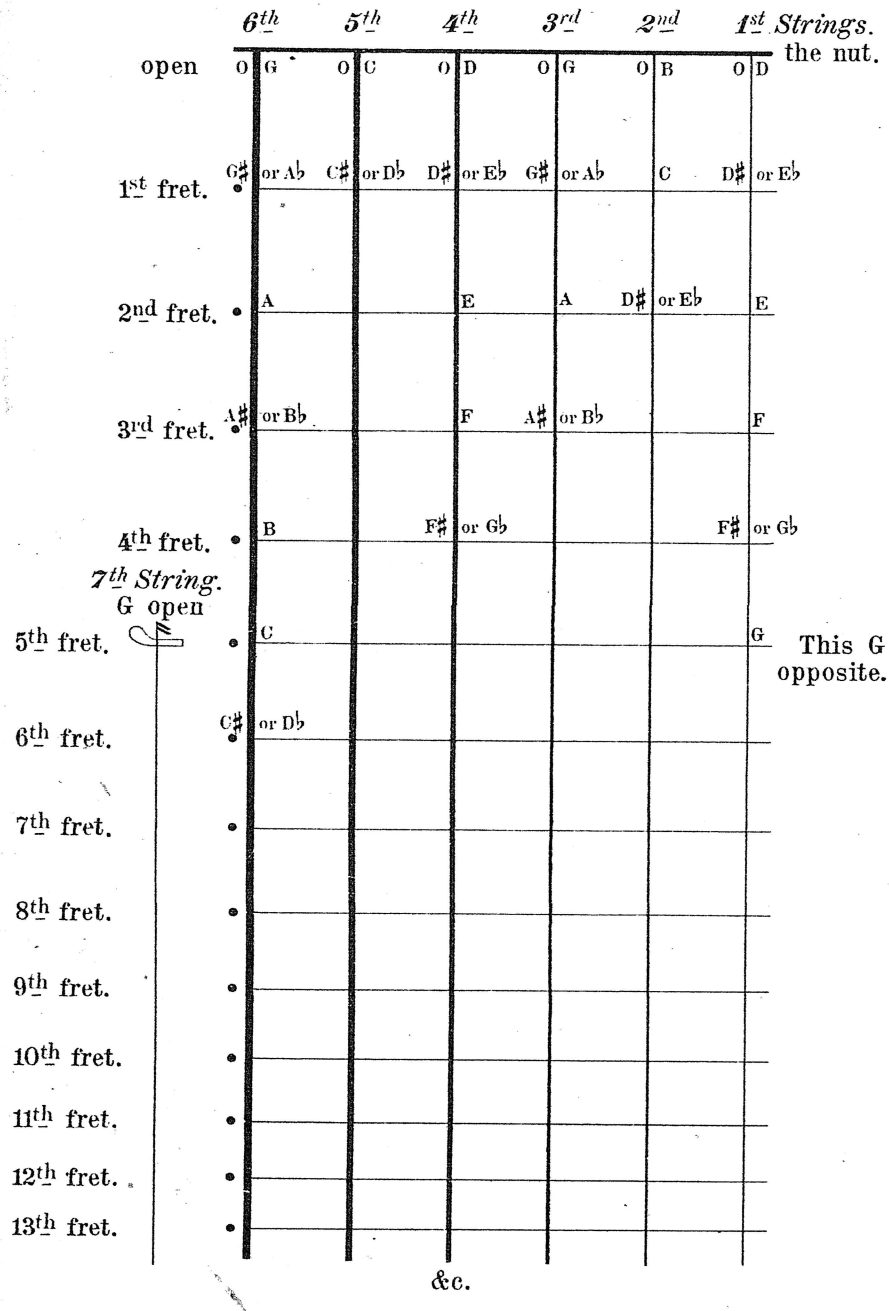
This G is sometimes used instead of the octave string opposite.

CHROMATIC GAMUT.

Two lower octaves only.

5th String.
G 0 open.
G♯ or A♭ L.H. 1 stopped at 1st fret.
A 2 2nd fret.
A♯ or B♭ 3 3rd fret.
B 2 4th fret.
C 4 5th fret.
C♯ or D♭ 4 6th fret.
4th String.
D 0 open.
D♯ or E♭ 1 1st fret.
E 2 2nd fret.
F 3 3rd fret.
F♯ or G♭ 4 4th fret.
3rd String.
G 0 open.
G♯ or A♭ 1 1st fret.
A 2 2nd fret.
A♯ or B♭ 3 or 4 3rd fret.
2nd String.
B 0 open.
C 1 1st fret.
C♯ or D♭ 2 2nd fret.
1st String.
D 0 open.
D♯ or E♭ 1 1st fret.
E 2 2nd fret.
F 4 3rd fret.
F♯ or G♭ 4 4th fret.
6th String.
0 open.

For 7 Strings.



In playing the Chromatic Gamut for 7 Strings, the thumb R. H. pulls 6th, 5th, 4th, 3rd and also the 7th String. 1st & 2nd fingers R.H. pull 2nd & 1st Strings respectively.

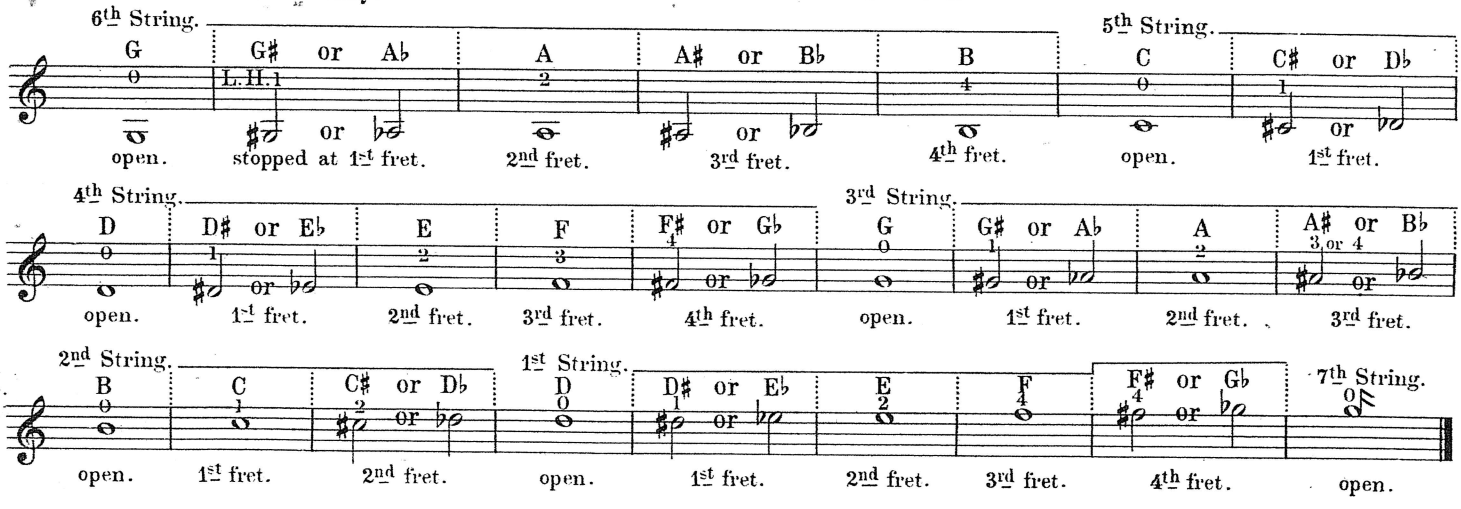
For fingering of the Left Hand, see Chromatic Gamut below.

This G is sometimes used instead of the octave string opposite.

&c.

Two lower octaves only.

CHROMATIC GAMUT.



EXERCISE ON SCALE PASSAGES IN FIRST POSITION.

For 5, 6 or 7 Strings.

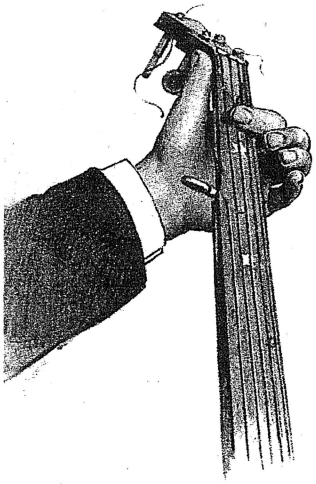
CHORDS, (SIMPLE.)

The word "Chord" means, more than one sound occurring at the same time, therefore a chord consisting of 3 sounds must be produced by pulling 3 strings at the same time.

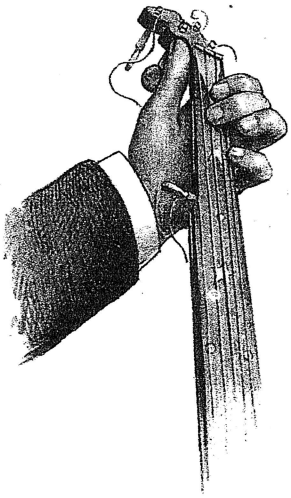
In the present treatment of Chords we shall take the most simple, which are those that are to be found upon the 1st, 2nd & 3rd strings of any banjo.

There are two distinct species of chords of this simple kind, *viz.* Major Chords and Minor Chords. Unnecessary as it is to describe the theoretical difference between these two species at present, we must not forget to mention that the Major Chord is the principal, and that the Minor Chord can be supposed as being derived from the principle; inasmuch that two out of the three notes of the Minor Chord are precisely the same as those in the Major, the third note only being different, and that difference is, that it (the note that is different) has to be half a tone (*i. e.* one fret) lower in sound than in a Major Chord, and this lowered note is to be found on the third degree of the Minor Scale. As regards which of the notes should be the altered one, that will be seen in the diagrams that follow, by comparing the Major Chords (Class A) with the Minor Chords (Class A), Major (Class B) with Minor (Class B) &c.

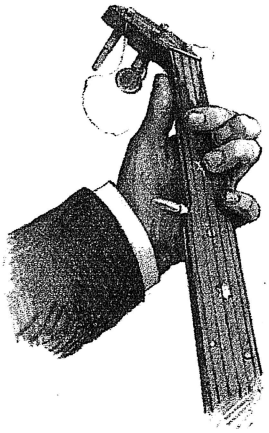
SIMPLE CHORDS ON 1ST, 2ND, AND 3RD STRINGS ONLY.



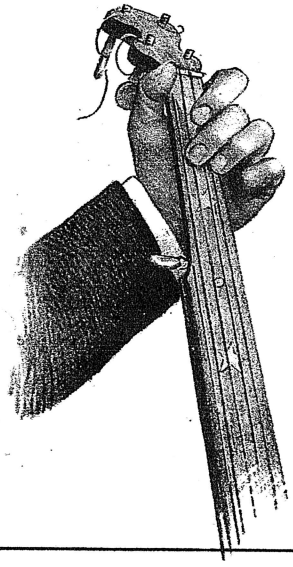
MAJOR CHORD, CLASS A.



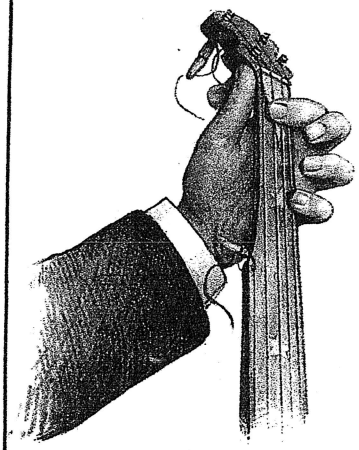
MAJOR CHORD, CLASS B.



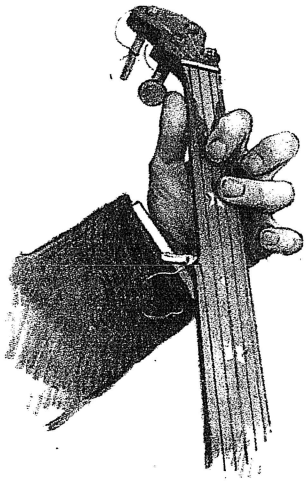
MAJOR CHORD, CLASS C.



MINOR CHORD, CLASS A.



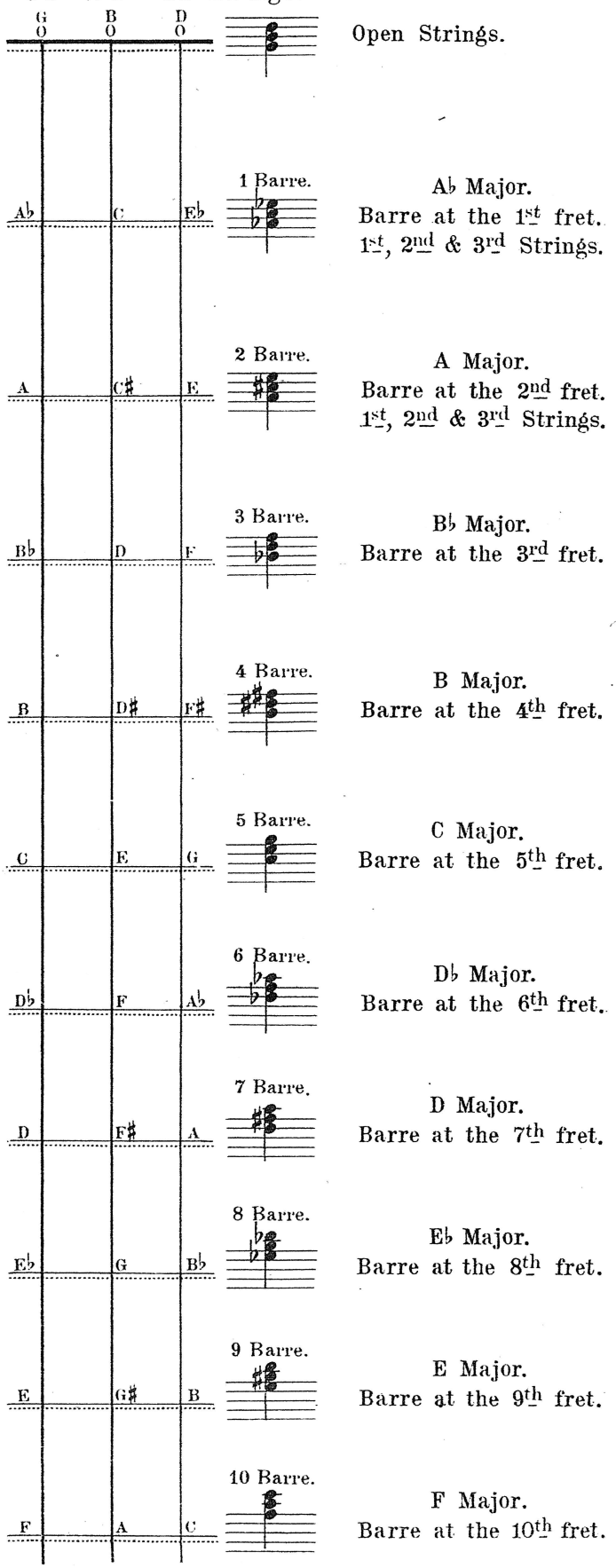
MINOR CHORD, CLASS B.



MINOR CHORD, CLASS C.

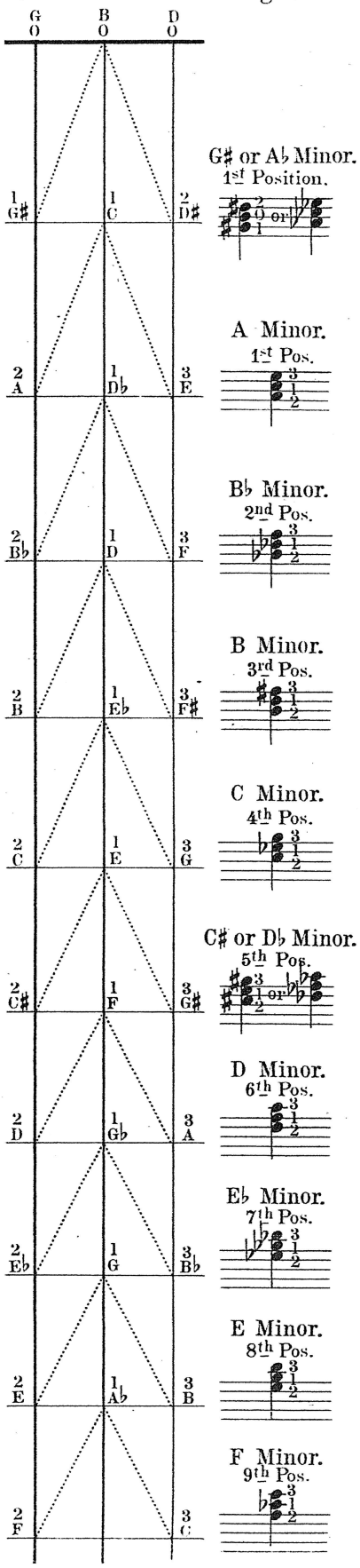
MAJOR CHORDS. (CLASS A.)

3rd 2nd 1st Strings.



MINOR CHORDS. (CLASS A.)

3rd 2nd 1st Strings.

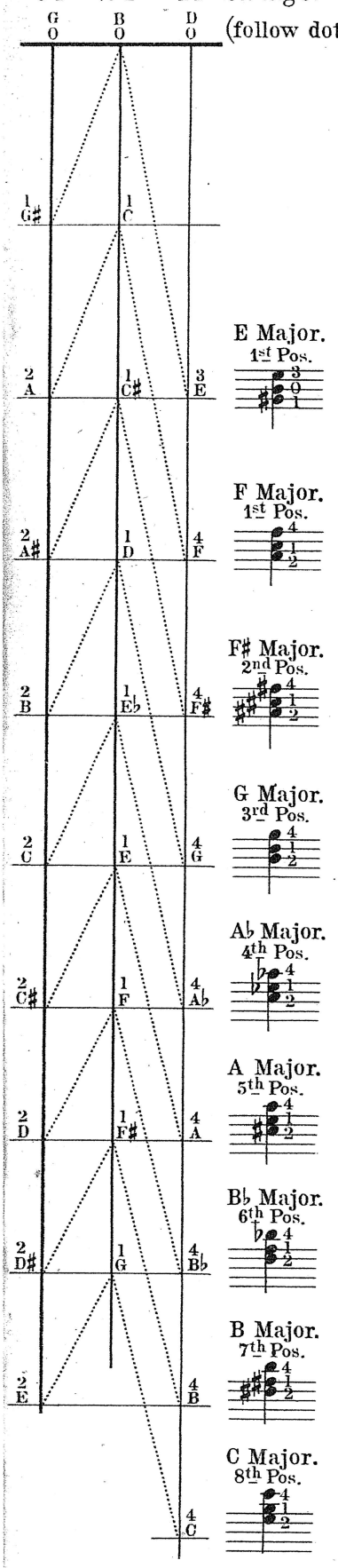


By following the dotted line, it may here be seen by comparing this diagram with that of Class A (Major Chords) that the chords here are of a different character; inasmuch that the sound produced on the 2nd String (in each case) has to be one fret lower than in the Major Chords, Class A; hence the 1st finger stops the 2nd String one fret lower than the 2nd & 3rd fingers, thus making the middle note of the three, half a tone flatter (or lower) than in a Major Chord.

MAJOR CHORDS. (CLASS B.)

3rd 2nd 1st Strings.

(follow dotted lines.)



E Major. 1st Pos.

F Major. 1st Pos.

F♯ Major. 2nd Pos.

G Major. 3rd Pos.

A♭ Major. 4th Pos.

A Major. 5th Pos.

B♭ Major. 6th Pos.

B Major. 7th Pos.

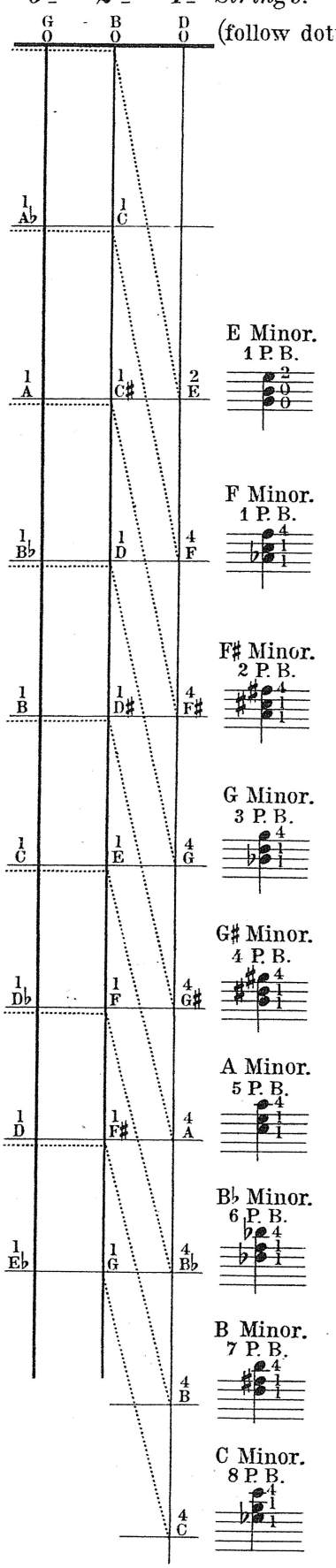
C Major. 8th Pos.

It must be here observed that in all Chords, whether Major or Minor, of any class, simple or otherwise, the fret upon which the first finger falls, (regardless of which string it may be stopping) such fret is the number of the Position, or Barre Position, or Barre; *i. e.* If the first finger stops any string at the 3rd fret, in such case the hand is considered to be in the 3rd Position.

MINOR CHORDS. (CLASS B.)

3rd 2nd 1st Strings.

(follow dotted lines.)



E Minor. 1 P. B.

F Minor. 1 P. B.

F♯ Minor. 2 P. B.

G Minor. 3 P. B.

G♯ Minor. 4 P. B.

A Minor. 5 P. B.

B♭ Minor. 6 P. B.

B Minor. 7 P. B.

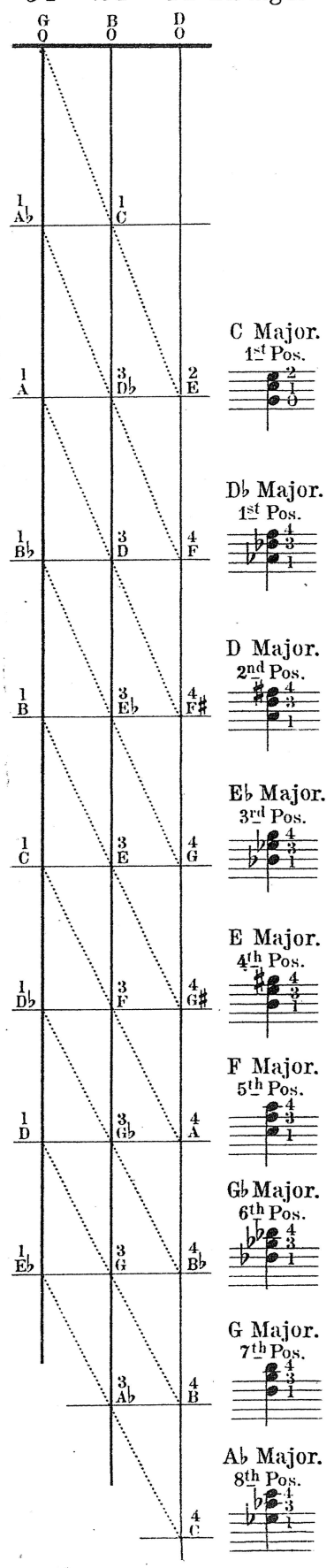
C Minor. 8 P. B.

In these Minor Chords (Class B) the lowered sound, requisite to form a Minor Chord, occurs on the 3rd String.

Compare Major Chords (Class B) and they will be found to agree with these Chords in the case of the 1st & 2nd strings, but not in the 3rd string; the Major (Class B) Chords require the 2nd finger to stop the 3rd string; while in these Minor (Class B) Chords, the first finger bars across at the same fret as the 2nd string; hence the term Pos. Bar. (*i. e.* Position and Barre) combined.

MAJOR CHORDS. (CLASS C.)

3rd 2nd 1st Strings.



C Major. 1st Pos.

Db Major. 1st Pos.

D Major. 2nd Pos.

Eb Major. 3rd Pos.

E Major. 4th Pos.

F Major. 5th Pos.

Gb Major. 6th Pos.

G Major. 7th Pos.

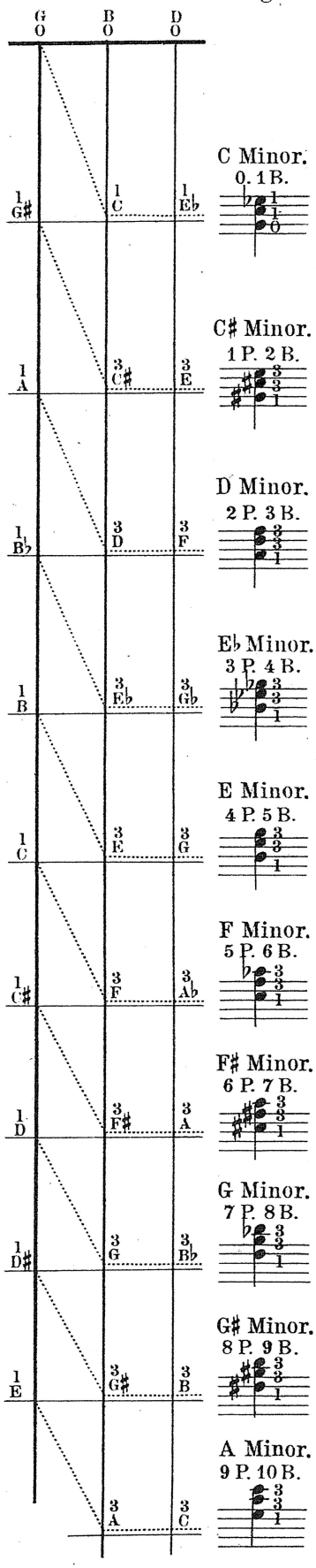
Ab Major. 8th Pos.

In these Major (Class C) Chords, as in Major (Class B) Chords, and Minor (Class A) Chords, they are purely Position Chords; that is, the strings are stopped by the tips of the fingers and no barre whatever is requisite, each string is stopped at the required frets by a finger, such finger not touching any other string.

i. e. each finger has a position and string of its own, hence the term, Position.

MINOR CHORDS. (CLASS C.)

3rd 2nd 1st Strings.



C Minor. 0. 1 B.

C# Minor. 1 P. 2 B.

D Minor. 2 P. 3 B.

Eb Minor. 3 P. 4 B.

E Minor. 4 P. 5 B.

F Minor. 5 P. 6 B.

F# Minor. 6 P. 7 B.

G Minor. 7 P. 8 B.

G# Minor. 8 P. 9 B.

A Minor. 9 P. 10 B.

Follow the dotted lines and compare with Major Chords, (Class C) and discover that the lowered sound requisite in a Minor Chord occurs (in this case) on the 1st string.

The first finger as aforementioned, determines the position, and it will be seen in these, the Minor (Class C) Chords, that the position is taken by the 1st finger, leaving the 3rd finger to barre at a fret higher; hence the 1 P. 2 B. &c. *i. e.* 1st Position and 2nd Barre combined.

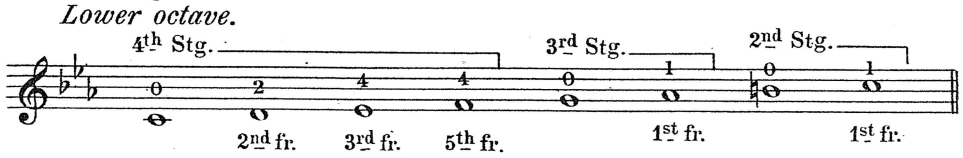
EXERCISE XXIII.

On Major and Minor Simple Chords. Classes A, B, & C.

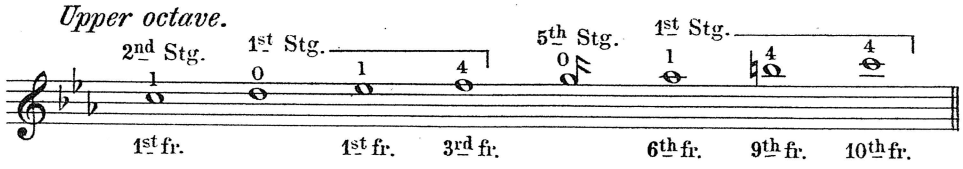
For 5 Strings.

SCALE OF C MINOR.

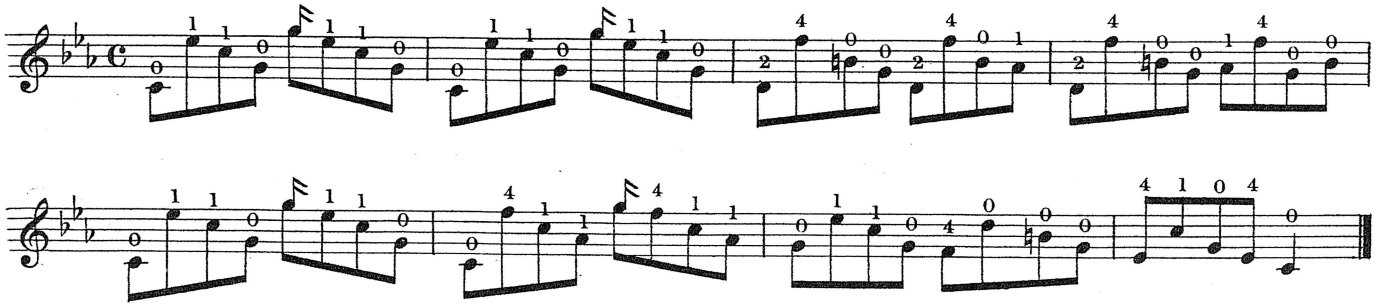
Lower octave.



Upper octave.



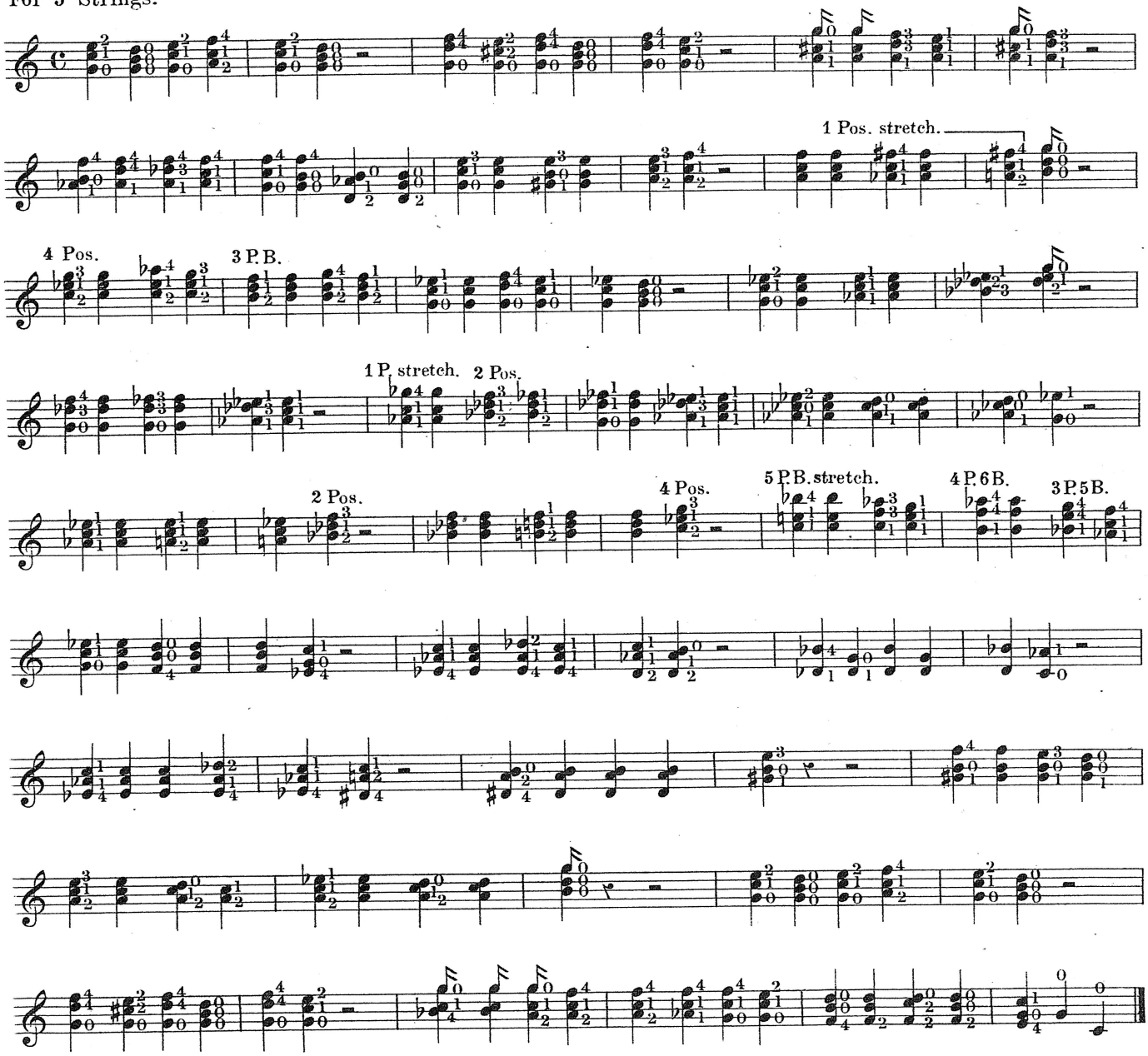
PRELUDE IN C MINOR.



EXERCISE XXIV.

Introducing Irregular Chords.

For 5 Strings.



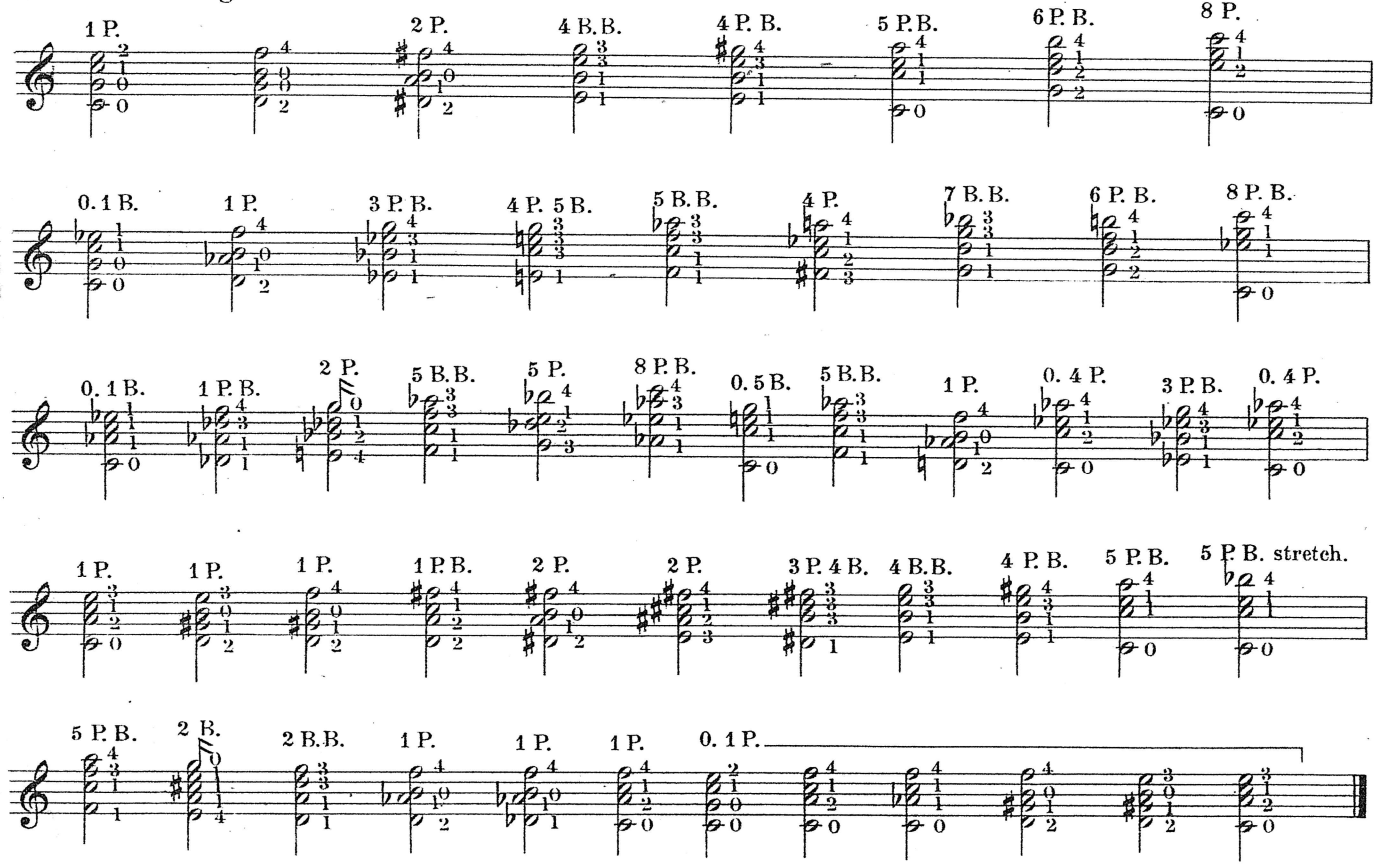
Slight deviations occur at times in tuning Banjos; very often for convenience, together with a change of character, the 4th String (C) of a 5 Stringed Banjo is raised in pitch, and tuned to D, (a tone higher) thereby enabling the performer to play some of the music that is actually written for a 6 Stringed Banjo. Whilst (for the same purpose) the 4th String of a 6 Stringed Banjo, *viz.* D, is often lowered in pitch and tuned to C, (one tone lower) enabling the performer to play music that is written for a 5 Stringed Banjo.

See Tables (of Chords) A & B.

COMPOUND CHORDS.

TABLE A.

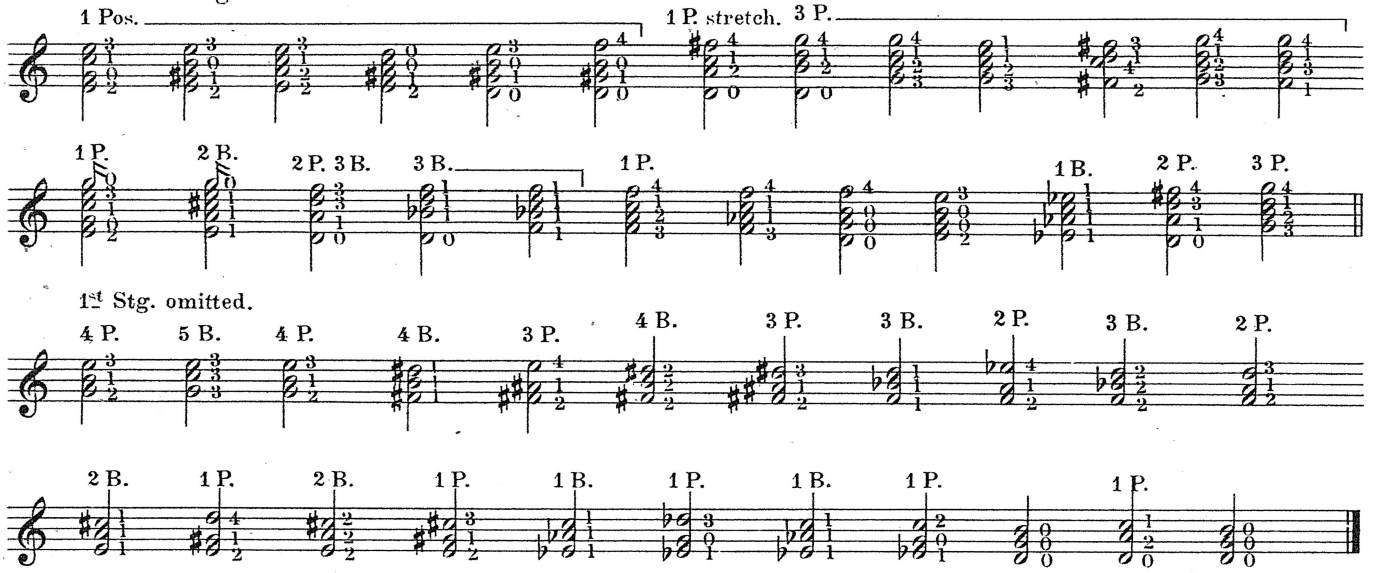
For 5 or 7 Strings.



The above (Table A) Chords, it may be observed, although written for a 5 or 7 Stringed Banjo, can be played on a 6 Stringed instrument by lowering the 4th String (D) to C.

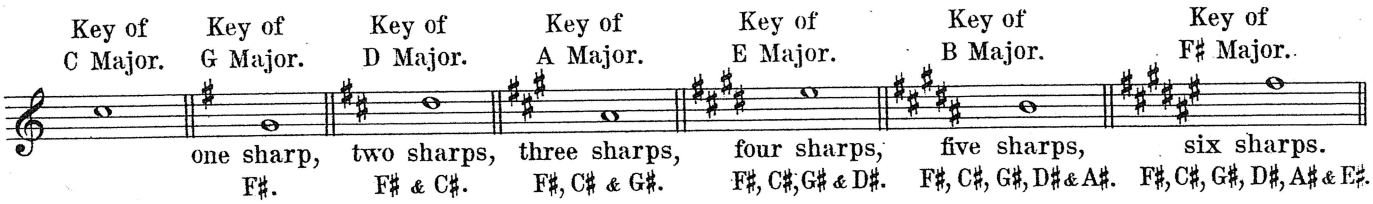
TABLE B.

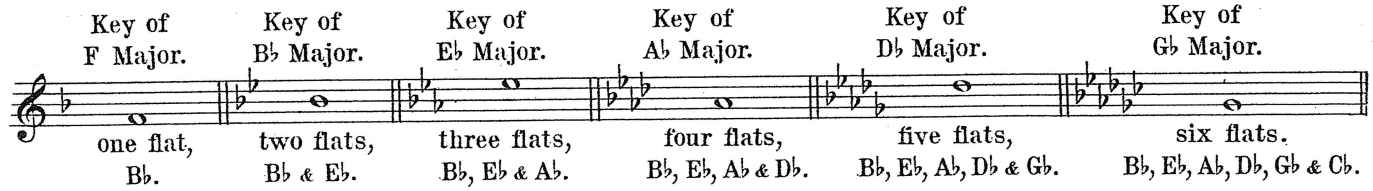
For 6 or 7 Strings.



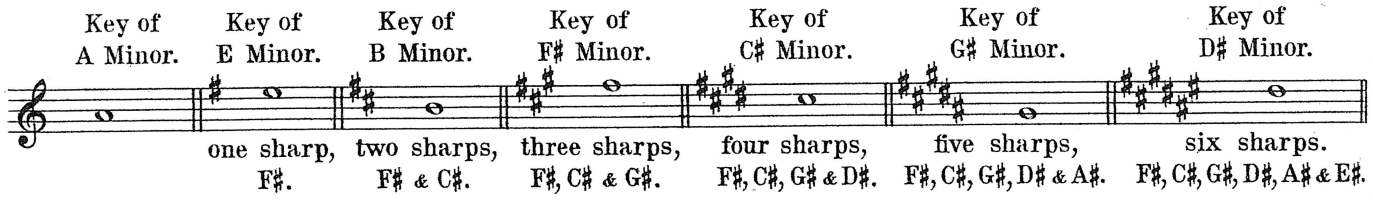
(Table B) Chords, although written for 6 or 7 Stringed Banjo, can be played on a 5 Stringed instrument by raising the 4th String (C) to D.

SIGNATURES OF THE MAJOR KEYS.


Key of C Major.
Key of G Major.
Key of D Major.
Key of A Major.
Key of E Major.
Key of B Major.
Key of F♯ Major.
one sharp, F♯.
two sharps, F♯ & C♯.
three sharps, F♯, C♯ & G♯.
four sharps, F♯, C♯, G♯ & D♯.
five sharps, F♯, C♯, G♯, D♯ & A♯.
six sharps. F♯, C♯, G♯, D♯, A♯ & E♯.


Key of F Major.
Key of B♭ Major.
Key of E♭ Major.
Key of A♭ Major.
Key of D♭ Major.
Key of G♭ Major.
one flat, B♭.
two flats, B♭ & E♭.
three flats, B♭, E♭ & A♭.
four flats, B♭, E♭, A♭ & D♭.
five flats, B♭, E♭, A♭, D♭ & G♭.
six flats. B♭, E♭, A♭, D♭, G♭ & C♭.

SIGNATURES OF THE MINOR KEYS.


Key of A Minor.
Key of E Minor.
Key of B Minor.
Key of F♯ Minor.
Key of C♯ Minor.
Key of G♯ Minor.
Key of D♯ Minor.
one sharp, F♯.
two sharps, F♯ & C♯.
three sharps, F♯, C♯ & G♯.
four sharps, F♯, C♯, G♯ & D♯.
five sharps, F♯, C♯, G♯, D♯ & A♯.
six sharps. F♯, C♯, G♯, D♯, A♯ & E♯.

Key of D Minor.
Key of G Minor.
Key of C Minor.
Key of F Minor.
Key of B♭ Minor.
Key of E♭ Minor.
one flat, B♭.
two flats, B♭ & E♭.
three flats, B♭, E♭ & A♭.
four flats, B♭, E♭, A♭ & D♭.
five flats, B♭, E♭, A♭, D♭ & G♭.
six flats. B♭, E♭, A♭, D♭, G♭ & C♭.

SONGS WORTH SINGING.

STANDARD SONGS.

ODOARDO BARRI.
THE OLD BRIGADE. F, G (B to D), A flat, A and B flat.

A. H. BEHREND.
SURELY. E flat, F, G (D to E), A flat, B flat, and C.

A. J. CALDICOTT.
UMBRELLA COURTSHIP. E flat (B flat to E flat) and F.

F. CAMPANA.
THE SCOUT. B flat, C (D to E), and E flat.

F. H. COWEN.
THE CHILDREN'S HOME. B flat, C (C to E), E flat, and F.
THE WATCHMAN AND THE CHILD. C, D (B to E), and F.

LOUIS DIEHL.
THE MERRY OLD MAID. F, G (D to E), and B flat.

COTSFORD DICK.
THE ANGEL'S GIFT. E flat (B flat to E flat) and F.

HERBERT HARRADEN.
JACK'S ASLEEP. D (C to D) and E flat.

THOMAS HUTCHINSON.
SHALL WE MEET AGAIN? F (C to E) and G.
CONSTANCY. C (A to C) and E flat.

J. P. KNIGHT.
THE WATCHMAN. C (G to D) and E flat.
PEPITA (The Merry Gipsy Maid). F, G (D to F), and A.

EDWARD LAND.
WHEN NIGHT IS DARKEST.
A flat, B flat (D to F), and D flat.

EDWARD LODER.
THE DIVER. E flat (A to D) and F.

F. L. MOIR.
BEST OF ALL. G, A (E to E), B flat, and C.

THEO. MARZIALS.
WHEN A MAN'S SINGLE. E flat (C to D) and F.

CIRO PINSUTI.
LADDIE. A flat, B flat (A to E flat), C, D, and E flat.
TILL THE BREAKING OF THE DAY.
F, G (D to E), A flat, A, and B flat.
MANY A MILE AWAY. G, A (B to E), B flat, and C.
THE LIGHT OF THE LAND. B flat, C (C to E), and E flat.
CARRIER JOHN. E flat, F (D to F), and G.
THE NIGHTLESS LAND. G (B to E) and B flat.
TRUSTY AS STEEL. F, G (B to E), and A.
THE LAND OF REST. B flat, C (C to E), and E flat.
THE OLD CATHEDRAL. A, C (B to E), and D.

HENRY PONTET.
THE BROKEN PITCHER. A flat, B flat (B flat to F), and C.
A VISION. E flat (E flat to F) and F.

A. REICHARDT.
LOVE'S REQUEST. C, E flat (D to F), and F.
I LONG FOR THE VIOLET OF SPRING. F (E to F) and G.

J. L. ROECKEL.
THE STORMFIEND. C (G to D) and E flat.

H. J. STARK.
STRANDED. D, E (B to E) and F.

BERTHOLD TOURS.
THE NEW KINGDOM. B flat, C (C to E), and D.
THE GATE OF HEAVEN. D, E flat (C to E flat), and F.

LANGTON WILLIAMS.
BIRD OF THE WILDERNESS. D (C to F) and E flat.
THE CHILDREN'S HOUR. D (C to E).
BIRD AND THE STREAMLET. C (C to E) and D.

NEW SONGS.

THEO. BONHEUR.
PEACEFUL ECHOES. C (B to E) and D.
THE DONKEY CART. F (C to E), G, and A flat.
WITHIN THE VEIL. E flat (D to E flat) and F.
THE CLANG OF THE HAMMER. F, G (B to D), and B flat.
ONLY THEN. C, D (D to F), and E flat.

A. H. BEHREND,
WHAT'S A LITTLE MAID TO DO? F, G (D to D), and B flat.
CHILDIE. F, G, A flat (C to E flat), B flat, and C.
UNSEEN. E flat, F (C to E), and G.
PUNCH AND JUDY. E flat, F (C to F), and G.

J. BLUMENTHAL.
HE GIVETH HIS BELOVED SLEEP.
D flat, E flat (B flat to E flat), and F.

W. H. CUMMINGS.
KING OF MYSELF. D (D to D) and E flat.

LOUIS DIEHL.
JACK AND JILL. F (C to D) and A flat.
THE WILL AND THE WAY. C, D (D to F), and E flat.

COTSFORD DICK.
JOAN (The Three Candidates). E flat (B to E) and F.
JEM. D, E flat (E flat to E flat) and F.
GOING HOME. G, A flat (F to F), A, and B flat.

ETHEL HARRADEN.
FOLDED TO REST. D (B to E) and F.
LITTLE FIDGET. E flat (E flat to E flat) and F.

F. N. LOHR.
FRIENDS. B flat, C (C to F), and D.
READY! C, D (B to D), and E flat.
GRANNY'S DREAMS. B flat, C (C to E), D, and E flat.

F. L. MOIR.
FOR YOU ALONE. C (C to E) and D.
A LANE OF ROSES. C (C to E) and D.
THREE TRUSTY FRIENDS. E flat (C to D) and F.

CIRO PINSUTI.
FIRST PERSON SINGULAR. C (C to E) and D.
WATCHING THE EMBERS. B flat, C (B to F), and D.
A MAIDEN'S CHALLENGE. B flat, C (C to F), and D.
THE GOLDEN LESSON. F, G (D to E), and A flat.
THE FIRST PRAYER. B flat, C (D to E), and D.
SOMEONE'S SWEETHEART.. B flat, C (C to F), and D.
THE MESSAGE FROM THE KING. E flat, F (C to E), and G.
THE HARBOUR LIGHTS AT SEA. F, G (C to E), and A.
THE LAND OF REST. B flat, C (C to E), and E flat.

HENRY PONTET.
THE BITER BIT. D (C to E) and E flat.
LOVE'S LABOUR LOST. C, D (D to F), and E flat,
DOLLY'S REVENGE. D, E flat (E to E), and F.

A. REICHARDT.
VANISHED DREAMS. A flat (E flat to F) and B flat.
GENTLE SWALLOW. E flat (E flat to F) and F.

H. J. STARK.
BEFORE THE SHRINE. D (A to D) and F.

BERTHOLD TOURS.
PILGRIM LANE. E flat, F (D to F), and G.
THE ALTAR AND THE THRONE. C (B to E), D, and E flat.
PEACEFULLY SLUMBER. C (D to E) and D.

LANGTON WILLIAMS.
A BIRDIE'S LIFE. E flat (B flat to F) and F.
THE MESSAGE FROM THE SEA. C (B to F) and E flat.

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